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MUSIC EDUCATION IN THE FIELD OF ADULT NON- VOCATIONAL STUDIES

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VOLUME TWO

A CONTEMPORARY CONCEPT

A An Empirical Research Study and its Evaluation

B Principles and Recommendations for the 1980's

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MUSIC EDUCATION IN THE FIELD OF ADULT NON-VOCATIONAL STUDIES

VOLUME TWO

- a contemporary concept -

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MUSIC EDUCATION IN THE FIELD OF ADULT NON-VOCATIONAL STUDIES

VOLUME TWO

(A) An Empirical Research Study and its Evaluation

(B) Principles and Recommendations for the 1980's.

Introduction

... A CONTEMPORARY CONCEPT

(A) The preparation of a questionnaire for Adult Music Students - the purpose: the preparation: survey design and pilot work: examples of formulated questions.

Chapter I Some early statistics

Chapter II A survey of Music Education for Adult Students carried out in three London Literary Institutes during the academic year, 1978, by means of a specially prepared questionnaire

- (i) Morley College
- (ii) The City Literary Institute
- (iii) L.U. Goldsmiths' College, S.A.S.S.

Chapter III An evaluation of the first questionnaire, as result of the information collected.

Chapter IV A Second Questionnaire carried out in a selected number of ILEA Adult Education Institutes, at the suggestion of the National Institute of Adult Education, Leicester. Further evaluations.

Chapter V An overall evaluation of the findings from the two combined questionnaires.

(B) Chapter VI Principles and Recommendations for the 1980's. Guide lines based on the factual evidence of student's needs. The responsibilities and challenges of teaching music to adults. Future programmes: the timetable. The importance of paid leave in Continuing Education for both the vocational and non-vocational student.

Bibliography: Essential reference; background reading; other information sources; periodicals, pamphlets, published articles, etc.

Appendices: (i) questionnaire, preliminary schemes
(ii) early statistics (additional information)
(iii) Information Document distributed to those students who took part in this survey
(iv) Articles: accepted and published
Adult Education, NIAE,
Vol. 51 No 5, January, 1979.

An Empirical Research Study and its Evaluation

Introduction A Questionnaire for Adult Music Students

In this research study, it has been the intention to view the conceptual framework of music education as part of a continuing process in adult life.

After a background consideration of its early history and its later development through the English singing, sight singing and musical appreciation movements, it is logical and desirable to study the present state of affairs. This can only be assessed from the direct views obtained from mature students engaged in part-time studies. For this purpose, the inevitable questionnaire, with all its disadvantages as well as its advantages, was chosen as the most appropriate means of seeking students' opinions.

As a music tutor in a large department of Adult Education (1) it seemed an obvious choice to seek the co-operation of this college in carrying out the survey. Goldsmiths' College, L.U. shares a unique position in South London with two other Literary Institutes, viz. ILEA's The City Literary Institute, and the partly voluntary aided Morley College. The decision to include all three of these Literary Institutes in a survey was desirable as each of them has pioneered and fostered a vital experience of adult educational expertise in the teaching of music. While each Institute has made, and continues to make, a strongly individual contribution to its own student

(1) L.U. Goldsmiths' College, in the School of Adult and Social Studies since 1946 to the present time

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Three music departments in Adult Education have kindly agreed to share in a research study that is currently being undertaken by a music tutor in this field. The three departments are from:-

The City Literary Institute

Goldsmiths' College

Morley College

It will be of great assistance if all of the questions are answered. Please do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations or such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answers will be carefully studied and classified accordingly.

Kenneth van Barthold (City Literary Institute)

Robert Plowright (City Literary Institute)

Malcolm Barry (Goldsmiths' College)

Michael Graubart (Morley College)


Percy F. Corben (research tutor)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London, Institute of Education. (Head of Music Department : Professor Keith Swanwick)

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED

PLEASE TICK ANSWERS IN THE BOXES PROVIDED, AND WRITE IN
ADDITIONAL INFORMATION AS REQUESTED

ON MUSICAL BACKGROUND

1. Is your reason for attending classes mainly to
- (i) listen to music ? ☐
- (ii) perform music ? ☐
- (iii) obtain theoretical knowledge ? ☐
- 2.a) Do you play any instrument(s)?Yes. ☐
-No. ☐
- b) Please name the instrument(s) you play
-
- c) Do you consider your playing to be of
- (i) a high standard ? ☐
- (ii) an intermediate standard ? ☐
- (iii) an elementary standard ? ☐
3. Do you sing ?
- (i) not at all ☐
- (ii) in a choir ☐
- (iii) solo..... ☐
4. Can you read this music without the aid of an instrument?
- andante*
- 
- mf*
- (i) correctly ☐
- (ii) fairly well ☐
- (iii) not really ☐
5. What kind of music has a particular appeal to you ?
- (i) Folk ☐
- (ii) Jazz ☐
- (iii) Early Music (medieval) ☐
- (iv) Traditional Music (classical, romantic, etc.) ☐
- (v) Modern Music (avant-garde, electronic, etc.) ☐
- (vi) Operatic ☐
- (vii) other music (please specify) ☐
6. Do you attend concerts, recitals or operas regularly ?
- (i) not at all ☐
- (ii) occasionally ☐
- (iii) fairly often ☐
- (iv) very often ☐

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?
- (i) by personal recommendation ☐
- (ii) through college publicity ☐
- (iii) some other means (please specify) ☐
-
8. Are you studying music
- (i) as a possible career ? ☐
- (ii) purely for personal interest ? ☐
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.
- (i) ☐
- (ii) ☐

10. How highly do you value group participation in music ?
(e.g. chamber/ensemble, choir, orchestra, class performance)
- (i) very highly ☐
- (ii) fairly highly ☐
- (iii) not particularly highly ☐
11. For what kind of music activities do you think small groups of 8 or less are best?
- (i) Practical Musicianship/Theory ☐
- (ii) Instrumental ☐
- (iii) Appreciation classes (listening) ... ☐
- (iv) Singing classes ☐
- (v) Written skills and analysis ☐
12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?
- (i) short and intensive ☐
- (ii) longer and more gradual ☐
- (iii) no preference ☐
13. Do you prefer homework to be
- (i) set? ☐
- (ii) left to your own discretion? ☐
14. Do you feel that the social aspect of adult music education is
- (i) unimportant? ☐
- (ii) as important as the musical aspect? ☐
- (iii) more important than the music? ☐

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?
-
-
16. How important to you are the facilities for individual tuition?
- (i) very important ☐
- (ii) fairly important ☐
- (iii) not very important ☐
17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.
-
-
-
-
-
18. Finally, it would be very helpful if you would give the following information.
- (i) Country of origin ☐
- (ii) Male or Female ☐
- (iii) Age group (please tick appropriate group)

16 - 20	<input type="checkbox"/>
21 - 34	<input type="checkbox"/>
35 - 44	<input type="checkbox"/>
45 - 64	<input type="checkbox"/>
65 and over	<input type="checkbox"/>

population, it has to be admitted that these students come mainly from the middle classes of our present social structure. This, in itself, need not be considered prejudicial in a first major study of this kind. Indeed, a comparative account of the musical life of these three colleges offers an excellent beginning towards assessing the present needs of our London, and its surrounding suburban, adult population. The expertise, experience and progressive outlook of Goldsmiths' College, The City Literary Institute and Morley College afford a valuable first step in such an investigation.

The National Institute for Adult Education suggested to the writer that a survey of all the music activities undertaken by the ILEA institutes would be also a most valuable contribution. Indeed, it would, but its magnitude far exceeds the scope of this immediate research study. It is hoped, however, to make reference to some of the smaller institutions that offer music classes for adults. To this end, a second questionnaire has been distributed to a selected number of Institutes within the ILEA area of Greater London.

This, then, is not a sociologically based survey, although some limited sociological conclusions may be drawn from the findings of these questionnaires. Rather, it should be thought of as a simple means of assessing students thoughts, reactions and comments on three important areas concerned with the present and future state of music teaching in the field of Adult Education. Detailed comparisons of social class are very important, but would require further investigations.

6

Recent research (2) supports the view that adult education generally still does not enlist wide support from less privileged working men and women (viz. the so-called "working classes") and this view has been supported by all of the Heads of the Music Departments engaged in this survey.

From the specimen questionnaire it may be seen that the aims were carefully worded for students whose views were being sought in each of the three Colleges. They were as follows:-

- A To collect information concerning the area of the adult students' musical background.
- B To assess the response to classes and teaching methods in current use.
- C To consider suggestions for future course programmes directed to meet the needs of all adult students.

THE PREPARATION OF A QUESTIONNAIRE

For over a year prior to making a decision on the nature of this research study into adult music making, a questionnaire had been contemplated as essential to determine students' needs and to discover criticisms of the system of non-vocational (and in part vocational) music education. Over the last 30 years changes in adult teaching have been inevitable as well as desirable. Alterations of life style have brought about more frequent curriculum changes, sometimes at an alarming rate, affecting both teaching modes and methods.

(2) Adult Education Information and Survey Project 1976-77.

Sheffield - July, 1977.

There is a need to re-assess, replan and re-enthuse courses for adults as we now move forward with a strongly motivated and deeply felt concern that education is a life-long process. In a conference on "Community Education" (3) a Senior Inspector of Further Education firmly stated his belief that the word 'education' should not be used until an adult reached maturity and was equipped and ready to embark on a self-motivated education for the rest of his life. With such strong emphases on the role of adult education in the future, it would seem not only appropriate but vital to assess, re-think, and even replace courses to meet the changes of living in a society where men and women already possess strong educational motivation. In music education, we require an outlook which can move freely away from certain past conventions that were often incredibly formal, conservative and inhibiting. Students are becoming more conscious of their own needs and a questionnaire such as this, afforded them an opportunity to express opinions and their hopes for future planning in music education.

SURVEY DESIGN AND PILOT WORK

In June, 1977, work was begun on preparing a list of questions which, in simple form, would invite students to provide information under the three sections (ABC) of the questionnaire. Preliminary meetings and discussions took place with the Heads of Departments from the Colleges concerned.

(3) L.U. Goldsmiths' College: Community Education Seminar
12th November, 1977.

'Viewpoints and issues in Comm. Educ.' (Sidney Heaven)
ILEA Inspectorate

The Dean of Adult Studies (4) at Goldsmiths' College was consulted prior to this. His advice and willingness to help, with the official backing of the School of Adult and Social Studies, has been invaluable throughout the whole exercise. The Directors of Music at the three chosen colleges offered suggestions and criticism of the initial set of questions. Adult students were asked personally for views on the kind of questions they would be willing to answer and would find helpful. The final form, however, has been of my own undertaking. Many wordings of questions received considerable discussion. I am particularly grateful to Professor Keith Swanwick of the London University Institute of Education for his untiring, helpful and wise counselling at all stages of this questionnaire. When approaching a final form of presentation, an approach was made to two statisticians (5) who offered expert advice on the problems of survey design, and helped to clarify the advantages and disadvantages of both "pre-coded" and "open-ended" questions.

While the statistician might prefer the more straight forward "pre-coded" questioning, it was felt that, for the purpose of this research study, some "open-ended" questions would be more likely to invite criticisms and recommendations for future planning, where individual student requests could

(4) Peter Baynes, B.Sc.(Econ). Dean of S.A.S.S.,
Goldsmiths' College, London University.

(5) Dr. Joan Brother and Mrs. C.E. Caulcott, both of the
Social Science and Administration Dept.,
London University, Goldsmiths' College.

be stated. In the final analysis, answers to pre-coded questions may be easily tabulated being in numerical form, whereas "open-ended" answers require some selection and the personal assessment of the research scholar.

EXAMPLES OF QUESTION WORDING

e.g. Pre-coded Question No.4 This question with its music notation was meant to assess a student's aural conception of sound. It was pointed out that some students might interpret this purely as being able to read as follows:- 2 quavers, 2 crotchets, 1 minim, etc. Through previous pilot testing it showed that adult students understood that the question was intended to assess their ability to hear the music mentally without recourse to an instrument. The wording, therefore, took the form "Can you read this music without the aid of an instrument?" *

e.g. Pre-coded: Question No.13 Certain reservations and objections were originally made to the use of the term 'homework' for an adult survey. For some, it smacked too much of school. Upon reflection, however, the word was retained as it conveyed its true meaning for a wide variety of students which 'home study' would not have implied.

e.g. Open-ended: Question No.9 This question was designed to offer specific information for each of the colleges individually, as well as provide general facts

* As a result of the questionnaire returns, it will be seen that some students did, in fact, misunderstand the true intention of this question.

about the classes most beneficial. A 'Yes/No' type of answer would not have met the requirements of the questionnaire. Similarly, in questions Nos. 5 and 7 the opportunity was given for other specific alternatives.

e.g. Open-ended. Questions Nos. 15 & 17. Both of these provide essential sources of direct student thinking and are directed towards obtaining more information of a wide variety relevant to the future planning of courses.

Eventually, after five or six revisions the questionnaire was put into print. The date for its distribution was carefully chosen to coincide with 'peak' attendances in adult part-time education classes, which is normally before the end of the Autumn Term. The latter part of November, 1977, was therefore agreed by the three colleges concerned for the distribution of the copies.

A questionnaire sent to students in Three London Literary Institutes

The City Literary Institute
Goldsmiths' College
Morley College

Date of Circulation of Questionnaire: November, 1977

The following number of copies of the questionnaire were distributed:

The City Literary Institute...	Nos. 101 - 2000 i.e 1900
Goldsmiths' College	... Nos.2001 - 3000 i.e.1000
Morley College	... Nos.3001 - 4300 i.e.1300

All copies were clearly numbered and coloured for easier analysis

City Lit. Inst.(blue): Goldsmiths' (green): Morley (gold)

A covering note was supplied for each music tutor explaining the purpose of the questionnaire, and asking for co-operation in both the distribution and the collection of the forms from students over a period of two to three weeks.

Copies of the questionnaires completed were collected from the colleges during the week end of December 9th - 12th, 1977.

THE PRELIMINARY STATISTICS: figures to December, 1977.

The City Literary Institute:	From 1900 copies <u>1697</u> were distributed 203 not distributed
Goldsmiths' College:	From 1000 copies <u>730</u> were distributed 270 not distributed
Morley College:	From 1300 copies <u>1263</u> were distributed 37 not distributed

COMPLETED QUESTIONNAIRES College percentages on returns

The City Literary Institute:	512 completed and returned 6 completed, front page missing Total <u>518</u> = a return of 30.524% completed forms of the total distributed
------------------------------	--

Goldsmiths' College:	307 completed and returned = a return of 42.054% completed forms of the total distributed
----------------------	---

Morley College:	578 completed and returned 3 completed, front page missing Total <u>581</u> = a return of 46.001% completed forms of the total distributed
-----------------	--

UNRETURNED QUESTIONNAIRES College % on non-returns

The City Literary Institute : * 1179 were distributed
but not returned

= 69.47% of the total
distributed

Goldsmiths' College : * 423 were distributed
but not returned

= 57.945% of the total
distributed

Morley College : * 682 were distributed
but not returned

= 53.998% of the total
distributed

* These figures may reflect the fact that many students attend 2/3/4 or even more classes each week, although each person was asked to complete only one questionnaire.

AMENDED FIGURES AND FINAL STATISTICS

Although the deadline for the return of all questionnaires was by the 31st December, 1977, several revisions of the returns were made before a statement giving overall figures and percentages for each of the three colleges was finally prepared.

All of the intermediary figures and calculations have been omitted from this thesis and relegated to an appendix.

The revised figures for all the three colleges taking part in this first questionnaire are shown overpage, for the period ending March, 1978.

REVISEDFINAL FIGURES AND STATISTICS ending 6th March, 1978Questionnaires completed and returned

City Literary Institute	595	
Goldsmiths' College	308	
Morley College	<u>589</u>	
	<u>1492</u>	Total

Questionnaires distributed

City Literary Institute	1161	
Goldsmiths' College	681	
Morley College	<u>1296</u>	
	<u>3138</u>	Total

Questionnaires not distributed

City Literary Institute	739	
Goldsmiths' College	319	
Morley College	<u>4</u>	
	<u>1062</u>	Total

Percentage on Overall Returns

From 4200 copies

1492 completed2708 not returned or not distributed

From 3138 distributed

1492 were completed

$$\text{i.e. } \frac{1492}{3138} \times \frac{100}{1} = \frac{149200}{3138} = 47.546207\%$$

Overall returns = 47.55%

CHAPTER II: A SURVEY OF MUSIC EDUCATION FOR ADULT STUDENTS

MORLEY COLLEGE

The Quantification of Questionnaire Data

A simple frequency distribution of the answers of the entire first questionnaire for this Literary Institute are to be found on the sheet headed 'Quantitative Statistics and %' (see Morley College sheet).

Statistical Comments

1. The returns show clearly that the majority of Adult students consider that classes related to performance are a priority. 77.5% attend Morley College mainly to perform music. This is not surprising as 76.6% play instruments of one kind or another.
2. The standard of playing (assessed by the students own standards) shows that only 14.3% consider their playing to be of a 'high standard'. Although this may appear low, it will be seen later that not all the three London Literary Institutes show similar percentages. Various factors will account for this. One most certainly will be the number of classes that are catering for beginners and those of limited performing abilities. The standards may also be related to the age groups and general background of musical ability formed in earlier years.
3. It is surprising to find that 40.9% do not sing at all. This could well be influenced by the trend in school music making over the last twenty years, away from choral and vocal activities and now directed towards instrumental music making.

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Three music departments in Adult Education have kindly agreed to share in a research study that is currently being undertaken by a music tutor in this field. The three departments are from:-

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It will be of great assistance if all of the questions are answered. Please do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations on such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answers will be carefully studied and classified accordingly.

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Robert Plowright (City Literary Institute)

Malcolm Barry (Goldsmiths' College)

Michael Graubart (Morley College)

Percy F. Corben (research tutor)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London, Institute of Education. (Head of Music Department : Professor Keith Swanwick)

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED

PLEASE TICK ANSWERS IN THE BOXES PROVIDED, AND WRITE IN
ADDITIONAL INFORMATION AS REQUESTED

ON MUSICAL BACKGROUND

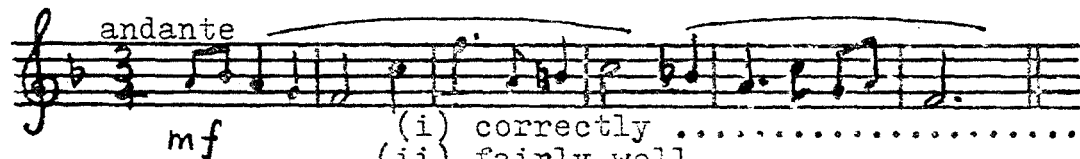
RETURNS %

1. Is your reason for attending classes mainly to
- | | | |
|---|----------------|------|
| (i) listen to music ? | <div>101</div> | 17.1 |
| (ii) perform music ? | <div>445</div> | 75.5 |
| (iii) obtain theoretical knowledge ? | <div>184</div> | 31.2 |
- 2.a) Do you play any instrument(s)?Yes.

451

 76.6
...No.

136

 23.1
- b) Please name the instrument(s) you play
- c) Do you consider your playing to be of
- | | | |
|---------------------------------------|----------------|------|
| (i) a high standard ? | <div>84</div> | 14.3 |
| (ii) an intermediate standard ? | <div>247</div> | 41.9 |
| (iii) an elementary standard ? | <div>120</div> | 20.4 |
3. Do you sing ?
- | | | |
|-----------------------|----------------|------|
| (i) not at all | <div>241</div> | 40.9 |
| (ii) in a choir | <div>235</div> | 39.9 |
| (iii) solo | <div>127</div> | 21.6 |
4. Can you read this music without the aid of an instrument?
- andante*
- 
- mf*
- | | | |
|------------------------|----------------|------|
| (i) correctly | <div>229</div> | 38.9 |
| (ii) fairly well | <div>220</div> | 37.3 |
| (iii) not really | <div>137</div> | 23.2 |
5. What kind of music has a particular appeal to you ?
- | | | |
|---|----------------|------|
| (i) Folk | <div>150</div> | 25.5 |
| (ii) Jazz | <div>149</div> | 25.3 |
| (iii) Early Music (medieval) | <div>261</div> | 44.3 |
| (iv) Traditional Music (classical, romantic, etc) | <div>515</div> | 87.4 |
| (v) Modern Music (avant-garde, electronic, etc.) | <div>87</div> | 14.8 |
| (vi) Operatic | <div>267</div> | 45.3 |
| (vii) other music (please specify) | <div>114</div> | 19.3 |
6. Do you attend concerts, recitals or operas regularly ?
- | | | |
|--------------------------|----------------|------|
| (i) not at all | <div>14</div> | 2.4 |
| (ii) occasionally | <div>236</div> | 40.1 |
| (iii) fairly often | <div>258</div> | 43.8 |
| (iv) very often | <div>76</div> | 12.9 |

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?
- | | | |
|---|----------------|------|
| (i) by personal recommendation | <div>287</div> | 48.7 |
| (ii) through college publicity | <div>239</div> | 40.6 |
| (iii) some other means (please specify) | | |
-
8. Are you studying music
- | | | |
|--|----------------|------|
| (i) as a possible career ? | <div>122</div> | 20.7 |
| (ii) purely for personal interest ? | <div>462</div> | 78.4 |
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.
- (i)
- (ii)

10. How highly do you value group participation in music ? RETURNS %
 (e.g. chamber/ensemble, choir, orchestra, class performance)
- | | | |
|-------------------------------------|-----|------|
| (i) very highly | 391 | 66.4 |
| (ii) fairly highly | 138 | 23.4 |
| (iii) not particularly highly | 47 | 8.0 |
11. For what kind of music activities do you think small groups of 8 or less are best?
- | | | |
|---|-----|------|
| (i) Practical Musicianship/Theory | 205 | 34.8 |
| (ii) Instrumental | 333 | 56.5 |
| (iii) Appreciation classes (listening)... | 53 | 9.0 |
| (iv) Singing classes | 150 | 25.5 |
| (v) Written skills and analysis | 119 | 20.2 |
12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?
- | | | |
|------------------------------------|-----|------|
| (i) short and intensive | 71 | 12.0 |
| (ii) longer and more gradual | 330 | 56.0 |
| (iii) no preference | 178 | 30.2 |
13. Do you prefer homework to be
- | | | |
|---|-----|------|
| (i) set? | 242 | 41.1 |
| (ii) left to your own discretion? | 296 | 50.2 |
14. Do you feel that the social aspect of adult music education is
- | | | |
|---|-----|------|
| (i) unimportant? | 157 | 26.6 |
| (ii) as important as the musical aspect? | 380 | 64.5 |
| (iii) more important than the music? | 8 | 1.3 |
| (iv) important, but not as important as the music? | 25 | 4.2 |

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?
-
-
16. How important to you are the facilities for individual tuition?
- | | | |
|--------------------------------|-----|------|
| (i) very important | 184 | 31.2 |
| (ii) fairly important | 133 | 22.6 |
| (iii) not very important | 239 | 40.6 |

17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.
-
-
-
-
-

18. Finally, it would be very helpful if you would give the following information.
- (i) Country of origin
- (ii) Male or Female
- (iii) Age group (please tick appropriate group)

16 - 20	19	3.2
21 - 34	240	40.7
35 - 44	110	18.7
45 - 64	177	30.0
65 and over	42	7.2

%

4. Arising out of the above statistic, it was not unexpected to find that the number of students who could not read the simple line of music amounted to 60.5% (i.e. only 38.9% stated 'correctly'). In fact, one suspects that the real number of adult music students who can read this line of music without the aid of an instrument, is considerably smaller than this. For, the question might well have been framed as follows:-
'Can you sing (or hear this mentally) without the aid of an instrument?' In other words, the question was intended to find out whether students can hear sound mentally from the notation - as an aural conception of sound.

5. 87.4% say that they have a preference for 'Traditional Music'. A clear choice was made here. The numbers for whom Modern Music, (avant-garde, electronic, etc.) has a particular appeal, by comparison, was small..... 14.8%.

6. On the all important matter of 'Are you studying music -

(i) as a possible career? 20.7%
(ii) purely for personal interest?	.. 78.4%

the ratio is 1 to 4. The implications of this for future planning will be discussed in detail when each of the three Literary Institutes are compared with the returns of the ILEA. Where a similar question was asked of students in Ad.Educ.Institutes under the ILEA, it will be seen that different percentages are given.

7. From the questions related to group music making and size of classes, the following statistics show a need, in the minds of adults, for instrumental 'small group'

teaching units. 66.4% considered that group participation is 'very highly' relevant. At the same time, 56.5% of all students feel that instrumental activities are best in groups of eight or less. This latter request has shown itself conclusively, in answers to 'open questions' where chamber music and instrumental music of all kinds would be preferred in many more smaller groups.

8. On the question of 'home study' being set with assigned work... hence the choice of the word 'homework', the findings show that 41.1% look for work to be set by the tutors, while only 10% more (50.2%) prefer to have this left to their own discretion.

9. On the social aspect of Adult Music making, 64.5% thought it was as important as the musical aspect. In studying the tabulations it became clear that a number of students felt the need for a further sub-division, as follows:-

'Important, but not so important as the music'.

In all Institutes, a number of students made a special provision for this choice. At Morley College, the extra category provided for 4.2% of the total return.

10. Opinions regarding the provision for 'individual tuition' appear to be more equally divided. As the 'open answers' show, many students are not concerned about this provision and have made their own arrangements elsewhere. But, if the facility existed, the students might well take advantage of private tuition. Certainly, many students would like advice on these matters.

11. The Age Groups

All three Literary Institutes reflect, to some extent, the type of classes, the standard of classes and the environmental needs of the student community, in these age group figures. It is of interest to compare the numbers and percentages in each age group, and this will be shown later. Morley College would appear to have student numbers evenly distributed throughout all of the age ranges. Its 45-64 age group has 30.0%, and this is similar to the City Literary figure of 30.9% for the same group. Goldsmiths', on the other hand has a lower 14.0% in this category. The significance of all of these figures will merit investigation later, when cross references are considered.

The following comparative chart shows the distribution in percentages for the number of adult music students in all the five age groups at the three London Literary Institutes.

TABLE M1

Age Groups (%) of Adult M.S. in all Colleges

<u>Age Group</u>	<u>Morley</u>	<u>City Lit.</u>	<u>Goldsmiths'</u>
16 - 20	3.2	2.2	11.6
21 - 34	40.7	31.2	49.0
35 - 44	18.7	15.6	20.5
45 - 64	30.0	30.9	14.0
65+	7.3	20.0	4.8

Table M2

Question 2(c)i..... 'Do you consider your playing to be
of a high standard?'

<u>Number of students</u>	<u>Morley</u>	<u>City Lit.</u>	<u>Goldsmiths'</u>
84	14.3%		
67		11.2%	
25			8.1%
Total 176 students out of a total return from 1492 students = 11.8%			

It is interesting to note that the Colleges having most number of students in the older age groups are, in fact, those with the highest returns in question 2(c)i. As stated previously, the reasons may be various for this, but Table M1 shows that the City Literary Institute caters considerably more for adult music students in the 65+ group and also has 30.9% in the next oldest age group (i.e. 45-64). At the same time, only 2.2% are to be found in the 16 - 20 ages, where doubtless performing skills are more limited.

Quantitative Information supplied by Adult Music Students
(supporting the pre-coded questions)

Question 2(b) 'Please name the instruments you play...'

Over forty different instruments were given in the replies, ranging from the usual four categories of strings, woodwind, brass and percussion to the more unusual and specialised baroque flute, rebec, shawm, cornamuse, and renaissance viol.*

Number of students who play, the pianoforte	= 246	(41.7%)
the recorder	= 111	(18.8%)
the violin	= 55	(9.3%)
the guitar	= 59	(10.0%)
the clarinet	= 24	(4.1%)

The inclusion of the above instruments* that have a link with the current interest in Early Music and its performance shows that Morley College is still able to attract adult music students who wish to specialise in this direction. The list continues with the traversa, the dulcima, Chinese, Japanese and African instruments, as well as the more familiar lute, crumhorn, viol da gamba, clavichord and harpsichord.

The preponderance of students who play the piano, recorders and guitar must, to some extent, reflect the influence of school teaching in music since the Second World War period.

Question 5(vii) ... 'What kind of music has a special appeal to you....other music.' (please specify)

Thirty eight additions were offered as being of particular interest to students, beyond those suggested in the precoded list. In some cases the answers could have been incorporated into the categories offered. e.g. Choral, oratorio 5, church music 4, cantata, etc. Not very much can be read into

Statistical Footnote

There is a slight deviation from the norm when determining percentages, as the total number of returns is taken as the total number giving their ages in the age groups provided. Some students, however, did not provide this information, but still answered the questions. The deviation is no more than 0.5 to 0.6%. Further, some filled in more answers than were necessary, although these have been included in the totals.

these figures on their own, as the numbers against each interest are small. Madrigals, polyphonic motets were mentioned specifically by three adults, but doubtless many more would have similar interests in Early Music. Fourteen students stated a specific interest in Baroque music (2.4%) supporting the evident appeal shown in Question 2(b).

Thirteen adults declared their appeal for Punk Rock and Rock and Roll (2.2%), while a further 10 students referred to Pop Music. Eight stated their preference for Light and Popular Music, and a further three for Music Comedy and Music Hall. A smaller number of interests were as follows:-

Reggae 1, Spanish & Greek Music 1, Gaelic 1,
Ethnic 3, Indian 1, Country (Western) 7,
Operettas 2, Ballet 1, Viennese 1, Lieder 1,
Soul 3, Blues 5, Dance Music 4,
International Folk 2, Brass Band 7,
Wind Ensemble 3, Oriental 2, Film 2, Kabuka 1,
Renaissance 9.

Question 7 (iii) 'How did you come to hear about the classes you are attending?... some other means....'

By far and away the most valuable source of publicising the classes seems to be the ILEA publication 'Floodlight'.

28 students specifically mentioned this (4.7%).

The above information is after due account has been taken of the answers provided by 7 (i) and 7 (ii). Through personal recommendation 287, (48.7%) and through Morley's own college publicity 239 (40.6%), most students find out about the course programmes on offer each year. Another 5 make enquiries to the college, 4 by actually visiting the college, 2 were recommended by other colleges, and eight can only be classified as 'acting on their own initiative'.

Other sources of hearing about these classes were:-

Evening Standard (News) 3, L.U. Extra Mural Leaflet 1,
Time Out Mag. 1, Who's Who in Music 1, Cosmopolitan 1,
Local Radio 6 (1.0%)

It would appear that the students most likely to listen to Local BBC Radio are to be found in the younger 21 - 34 age group.

Question 18 (i) 'Country of Origin.....'

Four hundred and sixty six students classified their origin

as British:-	England	280	(47.5%)
	U.K.	186	(31.6%)

This gives an overall % of 79.1% of British origin.

A long, interesting list of other origins follows: but at Morley, the next highest number of students of a particular origin come from the USA 21 (3.6%).

Israel	3,	Scotland	13,	New Zealand	5,	Ireland	7,
Wales	8,	Australia	11,	Canada	8,	South Africa	5,
Germany	3,	France	3,	Austria	11,	West Indies	3,
Finland	2,	Holland	3,	Japan	2,	Gibraltar	2,
				Columbia	2,	Brazil	2.

Each of the following countries were mentioned once :-

Persia, Portugal, Italy, Netherlands, Denmark, Mauritius, China, Austro/Polish/Celtic, Poland, Trinidad, Venezuela, Spain, Iceland, Thailand, Argentina, Sweden, Switzerland, Nigeria, Hong Kong.

Cross References against Male and Female Distribution

Table M 3 Male and Female Distribution throughout Age Groups

	Male	%	Female	%	No sex given
16 - 20	12	2.1	5	0.88	4
21 - 34	91	15.96	145	25.44	
35 - 44	42	7.37	67	11.75	4
45 - 64	61	10.70	107	18.77	8
65+	14	2.46	26	4.56	3
Totals	220		350		19

From the above table, M = 220 (38.6%)

F = 350 (61.4%)

570 + 19 = 589

For Cross Reference purposes, only those giving their Sex
have been included in the overall figure of 570 Males/Females.

Table M4

Instruments played and standards of performance
assessed by Males and Females in different Age Categories
from question 2 of questionnaire

FEMALE

No in Group	Age Group	The most frequently played instrument	Standard of Performance	
			<u>High</u>	<u>Intermediate</u>
5	16-20	piano 3 brass 2	2	2
145	21-34	piano 54 guitar 23 recorder 21 violin 16	16	59
67	35-44	piano 32 recorder 18 strings 10 guitar 5	11	26
107	45-64	piano 56 recorder 18 strings 16 guitar 5	10	46
26	65+	piano 14 strings 5 recorder 2	1	14
<u>MALE</u>				
12	16-20	piano 3 brass 3	7	4
91	21-34	piano 33 guitar 20 woodwind 14 recorder 12 violin 6	29	32
42	35-44	piano 20 recorder 10 guitar 4	9	20
61	45-64	piano 21 recorder 9 violin 9 cello 4 clarinet 4 guitar 2	8	28
14	65+	piano 7 violin 4 recorder 1 organ 2	1	10

Undoubtedly, the piano is the most frequently played instrument as well as being the most popular in all age groups. The apparent popularity of the guitar is mostly confined to the lower age groups and would appear to be rarely carried through to a higher standard in the 35+ age groups. Many other instruments were mentioned but they were in smaller numbers.

Table M5

Students who claim that they do not sing (question 3), and who can read the music correctly (question 4).

As was stated earlier, this question may have been misunderstood by some adults. The music was included to determine students' ability to hear the sounds mentally, i.e. as a sight singing exercise. Therefore it seems highly probable that the numbers who claim that they can read this is an over estimation.

FEMALE

No in Group	Age Group	Do NOT sing at all	%	CAN Read Music CORRECTLY (4i)	%
5	16-20			1	
145	21-34	46	31.7	49	33.8
67	35-44	24	35.8	24	35.8
107	45-64	44	41.1	45	42.0
26	65+	8	30.8	13	50.0
<u>MALE</u>					
12	16-20	5		7	
91	21-34	50	54.9	34	37.3
42	35-44	23	54.8	19	45.2
61	45-64	35	57.4	17	27.9
14	65+	7	50.0	9	64.3

One clear trend from the above cross reference of Male and Female distribution, is that the males are much less inclined to sing than are the females. This is true of each age category. This fact may also support the suggestion that the question on the reading of the music was interpreted differently by the males, for there is a strong correlation between the abilities to sing and hear music mentally.

Table M6

The reasons for studying music (question 8), and students' preference (12) for the length of time given to course instruction set against Female / Male distribution.

FEMALE

No in group	Age Group	Studying music for poss.CAREER		Preference for Course Time			
		possible CAREER	PERSONAL INTEREST	Short & Intensive %		Longer & more gradual %	
5	16-20	5	1	1			
145	21-34	50	98 *	21	14.5	73	50.3
67	35-44	9	59	4	6.0	35	52.2
107	44-64	7	95	16	14.9	61	57.0
26	65+	1	24	1	3.85	20	77.0
<u>MALE</u>							
12	16-20	10	2	1			
91	21-34	32	61	16	17.6	47	51.6
42	35-44	6	32	4	9.52	23	54.8
61	45-64	3	57	4	6.56	45	73.8
14	65+	2	12	2	14.3	8	57.1

* In a few isolated cases students chose to record that they are studying music for both a career and for personal interest. These were included in the final figures. No percentages are given for the 16-20 group as the students had not sufficient experience of adult education to form a reasoned opinion. For many, it was their first term. In addition, although this group have aspirations careerwise, many do not realise their own inadequacies. Illiteracy appeared to be high in this group, judged by the forms returned (particularly among the males).

As one might expect, those who study music with the intention of pursuing a career, come largely from the younger age groups, i.e. up to the age of 35 years.

THE OPEN-ENDED QUESTIONS ASSESSED

The open-ended questions introduced into the questionnaire afforded students an opportunity to state in more detail, their aims, ideas, concerns and needs related to the music courses and to the tuition. There was a valuable and large response to these questions, from which detailed qualitative information has been collected. It has been transferred to index cards for easy reference, under the follow headings:-

- A Individual Aims and Purpose in studying music.
- B Student needs for consideration in future planning.
- C Student views on existing teaching methods.
- D Students' musical background.
- E Beneficial classes and courses.
- F Other comments (General and amusing).

For ease of reference, the index card system is in two different colours for each College. One colour (pink) denotes appreciative and positive comments, the other (green) concerns criticisms and negative comments.

The open-ended questions are numbered as follows (taken from the questionnaire)...

- No.9 'Which of the classes you are attending, or have attended do you consider to be most beneficial?'
- No.15 'Have you any special aim towards which you are working?'
- No.17 'Please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.'

Question No. 9 Beneficial Classes & Courses.

The beneficial classes mentioned by students numbered about 130 in all, and ranged over some years of Adult Education

at Morley College. Many were highly praised by students. A few included (as their first choice) classes attended elsewhere, such as The City Literary Institute or at Goldsmiths' College. The list here given does not include classes that received less than five commendations, although many others were and are appreciated by students.

PRACTICAL PERFORMANCE

Enjoy your voice 34 Can't sing choir 20 Morley C. Choir 54
 Morley Meridian Choir 22 Morley C. Opera Group 9
 A Capella Choir 8 Song preparation 10 Singers' Repertoire 14
 Telford Bach Festival Choir 5 German lieder 5
 Southwark Waits 6

Morley C. Orchestra 43 Morley C. Chamber Orchestra 6
 chamber music 13 elementary strings 6 Orchestra for 'all 23
 conducting 7 Morley brass 11 Morley C. Recorder consorts 23

harpsichord 5 classical guitar 16 recorders 21
 piano classes 31 advanced piano 24 intermediate piano 5
 beginners' piano 5 country music 9 medieval &
 renaissance 6

THEORY AND APPRECIATION CLASSES

Harmony 18 Extra-Mural harmony 25 counterpoint 9
 composition 6 reading, writing and remembering 7
 Fundamentals of Music 10 Rudiments of Music 26
 Theory of Music 5 Aural training 23 sight singing 19

HISTORY AND APPRECIATION

Approach to music 17 History of Musical styles 6
 Extra-Mural Diploma in History of Music 18
 Streams of Mus. Trad 5

Question No 15 Have you any special aim towards which you are working?

The above question produced a very wide range of replies and suggestions. In the index system, the answers have been cross referenced with the Male/Female distribution and the different Age Groups. Some selection has been inevitable. Where similar comments were made by different students, and the wording was only slightly varied, the repetition is

shown by the inclusion of a figure, indicating the frequency. The sign / indicates another student's comments on the same lines. It would appear that adult music students are essentially seeking to improve their practical skills in one way or another. Aims in performance rank high in the replies. Most adults are looking for ways to achieve greater 'personal fulfilment'. Of significance, is the fact that the majority of music students are looking for more than they are at present finding in their tuition. Many pianists, for example, do not find it sufficient just to learn technique alone. They expect the tuition to include technique but that this should be related to other musical knowledge such as style, appreciation of the form, theory and historical background. In all teaching, they are looking for what has been described as 'wider horizons' of musical study. There were over 350 comments.

A - Individual aims and purpose in studying music ...
students' comments.

- to perform informally/ensemble and in consort playing/
technique and discipline of ensemble playing 15 /
group playing
- to be able to sight sing with facility/fluentlly 15
- to improve my general sight reading and practical understanding
of theory 6
- I want to play the piano 6/ to improve my piano playing/
improve piano technique 13
- to understand and enjoy piano playing 2 / for competence in
piano playing / to improve technique and interpretation
of the music performed / in small and large groups
- to improve and increase my experience as a performer / to
master technique / to improve playing standard 22 / to a
high standard 7

- main reasons, 'enjoyment of working with others' (Dutch student)
- my immediate aim - diploma/T. diploma 12 / my long term aim - composition
- serious professional singing 12 / professional solo work / I want to be an opera singer / to improve my voice / opera singer 7 / solo singing 3
- to improve and develop proficiency in my instrument (various) 6 / to play my instrument to a higher standard
- A Ph. D in Music / Yes, a degree at L.U. (Kings Coll.) / a Univ. degree in music 2 / Open Univ. degree, BA / BA in music / B. Mus.(Durham)
- to sing in a good choir 13 / to be good enough to join a good choir by audition / to improve choral abilities/ to join a professional choir/ chorus / a better choir
- to improve my singing voice 9 / to discover my own voice / to sing in public concerts 5 / simply to carry on singing for as long as possible / to enjoy singing / to improve my singing standards 12 / solo work / to reach a professional standard
- for personal and general interest / pursuit of pleasure / make more of my potential
- no aim beyond entertainment / enjoyment / simply to appreciate and to understand better what I now just enjoy / as much musical knowledge as possible as to widen my musical background / a deeper understanding of music and the composer's intentions
- broaden my musical horizons / all round improvement 2
- to increase my intellectual and emotional response to music
- to improve knowledge of theory and appreciation 4 / a very thorough knowledge of musical theory 2

- as a secondary career.
- a reasonable commercial and aesthetic success with a good band
- only to understand more fully the music pieces which I hear, whether in public or at home / greater appreciation of music 3 / fuller appreciation of music 2 / to improve my own musical ability 3
- to play another instrument eventually
- my aim is to be able to teach the French horn, but not as a career
- my aim is to play in an International Orchestra (age: 16-20)
- to widen my range of listening through appreciation of music 6 / to appreciate form and other aspects of music apart from the emotional pleasure of listening
- as music has become my major recreation, I want to underpin my appreciation by some 'appreciation of theory', etc.
- Yes, to be able to cope with chamber music / quartets / to play Beethoven's string quartets
- facility on instrument and confidence in playing with others 3
- learning the repertoire of the instrument / extending knowledge of the repertoire and to playing in front of others 6
- as high a standard as possible in ensemble playing 2
- to gain a thorough knowledge of orchestral playing / to play in a professional orchestra one day
- technical competence and personal fulfilment / to improve my performance 2
- to be able to play one or more instruments competently 5
- proficiency on a recorder so that I can play 'early music' in a small ensemble
- to learn to write music well 3 / to write my own music / to compose / to write fugues / writing and performing material / composition in the theatre
- 'perfection'

- creativity / perfection, but unobtainable / the self satisfaction of doing something well / to perfect standard of performance
- to build up a modest repertoire / to study a variety of pieces in class to obtain a wider knowledge of the piano repertoire generally
- to improve my general musicianship / my general musical ability 4
- to improve and enjoy 4
- to combine pure expression with accuracy of detail
- operetta and musical comedy
- I am hoping to become a cabaret singer
- greater knowledge and understanding of music theory and history linked with some practical work
- to read scores at sight 3 / for sound mixing purposes
- to play better with more knowledge
- music allied to the other arts
- I am going to enter University next year on the course of B. Mus.
- more theoretical knowledge of Baroque, Clasical and Romantic styles to facilitate more appreciation and educated listening
- to gain a place at Music College 2
- the ability to perform as a good amateur
- if I ever get good enough, I would like to teach the 'cello
- possibly a further examination / theory Grade VIII / I would like to progress from intermediate to highest standard
- greater improvisation ability, also in general playing with other people / thoughts of full time College
- to give recitals and to do oratorio work / charity concerts and Church music
- to become, at least a semi professional

- perhaps an RCM course: definitely a singing and harp career in classical music
- a professional career 5 / a fringe involvement in professional music / to develop ability to train inexperienced groups to perform music with understanding / to teach music 3 / to improve my teaching methods
- learning to play popular tunes on piano by ear
- musical literacy
- to widen my knowledge of twentieth century music
- to expand my musical abilities to include jazz, etc. 2
- to be able to sight read / to interpret written music / to improvise 2
- to become capable of conducting
- to perfect my art / improve technical aspects and bring
 - encourage a love of music in all people in order to better the quality of life
- a good concert repertoire as against a former mainly operatic one / extension of repertoire / enlargement of singer's repertoire
- to perform all the major musical works
- a high standard of musical appreciation as a result of practical group participation
- to improve my viola playing and gain orchestral experience
- to participate in college concerts
- to become a more professional accompanist so that I can eventually earn money from playing as well as teaching
- to have practice in performing and in learning new works
- comprehensive knowledge and understanding

Further Comments (On Personal Aims)

- Yes, 7 / No, 30 / only improvement
- to understand harmony

- Diploma in the History of Music 5
 - I should like to know more about the music and the composers of early keyboard music and to widen my interest in and knowledge of music in general
 - to be able to read music and play the guitar with reasonable fluency 4 / to improve guitar technique to advanced grade / to learn to play the guitar well 2 / to be fairly competent at playing the guitar / to play in a folk group / only sufficiently that I can play with ease / as a leisure time occupation
-

Criticisms

- if specific aims were set within the College, one could work towards these
 - music making should be fun, but as professional as possible
-

Question No 17 Please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught

As for No 15, this produced a large number of suggestions, - over 350 replies. In addition there were about 50 criticisms. It will be seen that there is a strong request for classes that offer more than one aspect of musicianship (e.g. a lieder class that goes into the detail of background, outline and outlook of a particular period or composer). There is also an urgent desire for smaller classes and groups, especially in chamber music, instrumental classes and singing groups, where more individual tuition and attention are possible. Students persistently ask for opportunities to play in an ensemble at varying levels of attainment. There is a growing tendency to request day-time courses and

classes, particularly in the 35+ age groups, for amateurs and professionals.

B - Student needs for consideration in Future Planning of Courses students' comments.

- a course to discover why some people seem to hear music differently from one another
- to hear music other than 'Pop' - a course of Classical, Romantic music needed at beginners' level / more beginners classes for instrumentalists / to concentrate on learning tunes in beginners' classes, so that progress is more easily measured
- I consider that the classes at Morley are very satisfactory 28 / I consider the present opportunities generous and of a high standard 7 / most adequate at M., bearing in mind musical ability and time available 2
- I think the College offers as wide a range as I could want / excellent, especially at advanced level
- more individual tuition (in small groups) for non singers
- language classes for singers 3 / with a reasonable teacher
- more opportunity for wind players to take part in ensemble music / a beginners wind class / ensemble coaching for chamber music / less advanced wind ensembles - consorts 4 / more opportunities for chamber music playing with a demonstration quartet / intermediate standard and above (octets, etc.) / intermediate standard (woodwind) chamber music (small groups) / as many opportunities as possible for playing and singing in all sorts of groups
- for professional examinations e.g. LRAM / and more degree classes 2 / day release / these not to be larger than 6-10
- small groups playing together under the instruction of a tutor / long term and short term courses / chamber music,

but not on Saturdays a.m. / weekend courses and Sunday, all day.

- I only wish I had more time to participate in what is already offered / I would like to see the high standard of teaching and interpretation maintained / delighted with all the music courses I've attended at M., and the intensive and highly enjoyable Summer Schools since 1960
- some more integrated classes combining various aspects e.g. 'aural and performance ', arts and history
- I would like to see more facilities for Practical Musicianship / ear training, sight reading, memorising and improvisation
- more and smaller classes for singers to learn to sing in front of others / courses for amateur singers in small classes /
- the courses are fine, but I should prefer smaller classes with more individual attention / theory 2 / and musicianship generally, reasonably advanced in level - not aimed at particular examinations - model answers all the time are just stultifying
- a lieder class that goes into details of background, outline and outlook of a particular composer or period
- more intermediate string orchestras during the day time / so many more people play these days, and there are many mothers and retired people who prefer the day time / short courses at week ends or one term on topics such as 'French song, composers and recital classes' / some individual help in a smaller day time class if possible
- sight singing music as a possible lunchtime class 3 / sight singing classes of an intermediate grade
- more opportunity for elem./ intern. theory / rudiments of music / analysis 8

- would like a light orchestra to be formed, also G.S. and modern musicals 2 / there always seems to be jazz, chamber and symphony orchestras but never anything between / amateur orchestras for more players.
- I'd like to see more 'Can't Sing Choirs' for people like me, shy of strangers - preferably in small groups / gentle choral and individual singing of a general kind, in really small groups 2 / more singing classes 2 / there should also be classes of elementary music (singing) to encourage the timid and shy people / singing tuition for beginners / at all levels / voice classes 2 / more 'Enjoy your Voice' classes / need for longer period during the day time for choral singing / opportunities for those who are experienced choral singers, but no longer young - to sing motets, madrigals, and some of the great works of Bach for pleasure only / smaller singing classes for duets, trios
- small group tuition for particular instruments, i.e. not just for advanced players. I would find a small master class related to different standards, most useful as one could work in a group as well as have individual tuition / lunch hour or early evening preferred for family man / English Song class / specialised singing classes in French and German / more levels of opera singing to suit varied performing levels / day time classes
- orchestral groups for people who wish to take up / improve / their instrumental playing
- General Musicianship progressing at a fairly rapid speed (and limited in numbers) with a view to taking A.B. theory papers / I would like to see a reintroduction of the General Musicianship Course at M. (of a few years ago), but

augmented and extended into a 3 years systematic course.

This course would take a balanced view of most aspects of musical training and combine elements of history, styles, periods, analysis, harmony, structure, etc. / General Musicianship - rudiments would be valuable in seminars, preferably groups of 7, 8 or 9 ².

- the smallest pupil-teacher ratio is desirable in most cases (except for the obvious), to allow maximum participation / small groups for practical lessons teaching a specific instrument
- operetta and musical comedy 4
- madrigal choir 2
- classes for beginners in all instruments - piano and guitar in small numbers
- practical classes (and theory) on contemporary music / music examples to listen to - very important to have plenty of illustrations on tape, record and piano
- I would like to see a course where anyone can come no matter what their ability, and when they arrive different groups may be organised according to how many of each instrument and their ability. It should be as informal as possible, and as bands, orchestras, sextets, etc.
- to see more courses going on tours / one day seminars / weekend chamber music / demonstration classes for wind and string chamber ensembles, where 'super performers' demonstrate overcoming the difficulties of the mixed ensembles and point to special aspects of the works (technical and interpretative) in a lively manner - also workshops where 'super tutor' uses highly advanced performers to work through the problems mentioned above - the audience on these occasions being students of all

levels of performing ability, and students of appreciation classes

- more varied groups for instrumental playing at standard below the chamber orchestra / more elementary orchestras
- some kind of performances even if only to other class members / wider ability range - classes seem to be either fairly elementary or fairly advanced 2
- flute and wood wind daytime classes / more openings for flute and wood wind such as 'Orchestra for all', or at least a less demanding standard than other ensembles or chamber groups. There seems to be nothing between these two standards / not much for the middle of the road person
- to play and receive tuition in music within my technical capacity, so that my technique could improve both by my own practice and rehearsal of music
- perhaps an accompanying class or for a piano class / accompanying singers and discussion of settings
- a lower intermediate class in piano playing on similar lines to the present beginners class / course leading on from the beginners piano class to ensure continuity of development please
- sometimes to work with singers or instrumentalists
- occasionally, one is bored when the pace is too slow, usually when too much time is spent on one person's piece. It shouldn't be individual tuition with the rest of the class looking on, but more of a group thing. A piece set for the whole class gets boring after a few weeks and should be changed.'s class is excellent in that he gets everybody to comment and participate
- I feel that individual tuition fees could be less costly. There are no lessons anyway for singers

- the lessons in harmony and theory are very good, but one cannot get into the classes. I was in the second year and now, to keep theory going, I have had to return to the first year
- for late starters, more reference to the use of records and tape recordings especially for rhythmic notation.
More talk / illustrations about dance in music
- a course for actors wanting to sing
- more 'Enjoy your Voice' classes and 'Singers Workshop'
- less time to appreciation classes. Access to rooms with pianos for private study / voice production / voice training for choral singers
- I would like to see 'solo' singing classes, with a maximum of eight students, with emphasis on exercises and interpretation - also for examinations to be taken and for public performances to be given / more daytime classes
- more opportunities for linking the classroom courses with outside events: e.g. concerts, festivals, etc.
- more O and A level music - day classes. Only one or two colleges in London offer these classes / classes for A.B. theory VI - VIII
- a Bach Cantata group / opportunity to sing the major works of Bach (with orchestra, of course)
- unaccompanied vocal music for those who are experienced singers and read fluently / jazz singing in a small group / jazz idiom to allow participation by singers in ensemble work
- I think theory of music, which is quite advanced, should be more individual tuition / I think singer's repertoire class would be better as a small class
- Introduction to the singer's repertoire, discussion and analysis in some detail of a wide range of works coupled with performance in class / another hour needs to be provided

as a 'workshop' where students would perform well prepared pieces for analysis. This should give adequate opportunities for each student to sing

- music appreciation course which explains the historical and conceptual background of particular works and illustrates the theory by reference to passages in the work itself - by record or by instrument / opera listening to class music with only brief explanation 2
- I would like to see more classes in Early Music, since facilities elsewhere e.g. lute, are far less convenient and much more expensive relative to what can be provided at M.C. / to study some of the great composers in more depth
- it would be nice if the college could be a central facility for musicians to put their names down or find other people of their standard of playing (singing) to form their own groups at home for occasional musical evenings
- male voice choir / why not a ladies choir at M ?
- I like group piano classes as I think one learns a lot from the playing of other people / I would like the piano class to be based on say, one set book per term with everyone playing pieces from that book only. I think that this would be more beneficial than the system under which each player plays pieces of their own choice / small classes for the piano playing so that there is more time for each person

- music theatre in composition / group composition / an experimental concert in which people could come and play and hear their own pieces
- more discussion of origins and philosophy of music and art, in society
- more full time foundation courses - perhaps Sunday daytime courses
- musicianship for singers, not all at an elementary level. If you are already a singer, one should have a limited knowledge and also not just an ear training class. The aim for a musician is to have an all round knowledge of music / more intensive lower grade classes to enable entrance to higher establishments
- elementary singers should not be in the Repertoire classes
- I would like to see more classes for people to play music together (from elem. to adv.) with students helping each other to interpret music / small groups interested in particular aspects of music to work together
- harmony at the keyboard
- classes coupled with visits to rehearsals, etc.
- more classes geared to the making of instruments and the history of these
- percussion classes - as only Goldsmiths' in London does this, with rhythm, theory and group percussion studies
- to be more structured with homework
- more time given to score reading and analysis of musical structure
- elementary string teaching / more interchange of instrumentalists from the various groups on a rota basis
- a day course covering history of a particular composer with option of theory - as the C.U. courses at Goldsmiths'
- more small performing ensembles / quartets (string) / harmony

and practical musicianship in small groups for 'A' level and above

- I would like intensive courses such as those for aural training arranged at weekends, so that people engaged in full-time work could avail themselves of the opportunities offered / intensive aural
- introduction to history of music lasting say, six weeks or one term to give general appreciation of the whole field of study
- individual tuition on the harpsichord 2 / and clavichord / a course in tuning the clavichord and harpsichord
- a five year diploma course consisting of a special study e.g. baroque, the Beethoven quartets / as a sequel to the music history course which is a great rush anyway, despite its being four years, courses are needed going into much more depth on individual composers or a particular school (Viennese, classical baroque, Russian, etc.)
- Renaissance music course for mixed ensemble
- I would like to see more support for college concerts from my appreciation classes, as they are usually of high standard and interesting
- small groups for recorder ensembles with some tuition for technique - smaller groups in existing classes / small ensemble groups
- would like a crash course in sight singing. I can do theory exercises on paper without conveying anything in terms of sound. A small group and some personal supervision would be desirable
- course in oriental used instruments
- a recital class that gives recitals as well as preparing students
- from my experience, I consider aural training and sight singing would be valuable precedents to any musical training

- 412
- more individual tuition / conducting to include opera, choral works, etc. Orchestration by students performed by symphonic orchestra
 - weekend courses - tutors for guidance only
 - the most helpful sort of class is that run on the master class principle
 - ideally specialising in a particular style. More day courses with sectional rehearsals
 - the record library should be enlarged and facilities for listening improved / languages might be taught by direct method 3 / German, Italian, French
 - groups at all performing levels
 - I think that to improve the activities of the college, different projects should be organised between different classes e.g. ballet, orchestra, soloists / courses ending with a public performance
 - a string quartet to be led by a professional string quartet
 - properly organised chamber music with the same tutor each week and with a full share of the repertoire for key board players - not to be used as semi-professional accompanists for aspiring singers. No luck at City Lit. or Morley
 - study of selected works from c 1600 on in detail, from the point of view of form, style, harmony, material, etc. taking several weeks over each work possibly making comparison with other significant works (4-6 p.m.)
 - more high standard performance classes / from the Prospectus it seems that classes between 'Can't Sing Choir' and a proper choir are not offered
-

Criticisms

The 'Can't Sing Choir' inevitably works to the standard of the better singers, with next to no time spent on exercises, etc./

is too short

- alternative night where possible for most classes, so that activities do not clash
- I should like a little more analysis of the musical content of the works played (piano class), more instruction in playing technique and a little regular instruction in theory
- I do not think a larger class would be satisfactory (piano), but I do not feel that groups of eight or less would be any advantage. Present class 16-20 is very efficient
- All singing classes are packed out all over London. More are still needed - more opera classes needed / one doesn't always get a chance to sing in every class
- Class should be limited in numbers, and a waiting list formed if people drop out
- there always seems to be jazz, chamber music and symphony orchestras but never anything in between
- I had hoped to learn to read music, but the class was over subscribed, so perhaps more classes are needed
- there seems to be an absence of intermediary classes i.e. there are classes for beginners and classes for reasonably advanced students and a gap between these (singing, sight reading, learning to play an instrument) 2
- I find M.C. guitar groups far too large which makes individual progress slow. It may be two or three weeks before the teacher can listen to individual pieces
- Individual tuition is important if it was available
- I would like a 'structured' series of courses which one could take over a period of 3-5 years. As things are, I don't quite see what I can move on to next apart from 'score reading'
- The 'Enjoy your Voice' session tends to be dominated by professionals and would be professionals singing lieder and arias, which is rather disconcerting for amateurs who want

to enjoy their voice 3 / most people sing rather serious songs and the class is rather large. One does not have time to 'enjoy your voice'.

- master classes - three weekly sessions for very small groups to ensure individuals are heard at least once a month, and not left unheard at the end of the year. Some sort of assessment must have been reached. Communication between lecturer and student is vital
- my only criticism is that not all of the classes are announced in the Prospectus, with an adequate guide to the standard. If this were sorted out before term started, there would be a smaller drop out rate
- the syllabus for the Diploma Course in History of Music is too crowded, each span is too long. More specialisation within each period could be interesting. Set works are good
- Group instruction limits the individual approach by its very nature. Extension of time or additional staffing would obviously help overcome this problem
- more rooms for chamber ensembles which are at present, very scattered
- 'appreciation' with less recorded music - $\frac{1}{3}$ from the instrumentalists plus talks about instruments' difficulties and capabilities
- there seems to be a conflict between LEA attendance requirements - re optional size of chamber music classes (approx 8). It should be possible to make a special case for such classes
- there appears to be no evening courses in London for 'graduate standard' singers who have not attended a recognised course in schools of music. Some exist for opera

- ones in which you have to perform / work, not just sit back and listen / I regard aural recognition as important in all areas / I would like to see music appreciation classes which are much more relaxed to enable discussion. It certainly isn't inducive, sitting in barren classrooms
-

C Students' views on Teaching Methods

Most of the comments given below are not related to teaching methods as such, but they show that students are concerned and involved with the ways in which their classes are administered and presented. In many of the replies already given, there is considerable reference to the ways in which some classes might be improved, and these must be directly linked, in many instances, to the quality and methods of teaching.

Students' comments

- all the more practical the better
- individual tuition depends on how good the tutor is
- small groups of eight or less desirable except for choirs and orchestras
- for theory and history courses - short and intensive: for practical work - and development of skills, longer and more gradual tuition
- small instrumental ensembles, string quartets, wind quintets, brass groups, etc. up to eight players could be coached in turn by one tutor
- I am very satisfied with the way the courses I take are taught, and find the methods very easy compared with my schooling form 11-16

Criticism

- The choice of courses offered is very comprehensive, but tutors tend to neglect plain teaching technique. They should encourage more student response, be more systematic, be clear and check up on student understanding; structure their lessons and courses with care
-

D Students' Musical Background

All matters related to the students' musical background have been covered in other parts of the questionnaire

E Beneficial Classes and Courses

These too have been covered in the replies to question No. 9. A few additional comments on some of these classes can be found in the Index Filing System under the above heading.

F Other Comments (general and amusing)

Students' comments

- one learns a lot from listening to a lesson given to another student
- I value the social contact afforded by a fairly informal class
- as an elderly person, I do not feel I can offer useful comments here (No. 17)
- I took up yoga at the suggestion of my flute teacher to improve breathing
- 18 (i) I consider this question irrelevant
- it appears that all I can think of is offered at this college
- I find that I learn more by practice than by theory
- the advantage of studying at Adult Institutes is that once one gets to know what is going on, one can find classes appropriate to one's level in different aspects of music study

- I find 's class the most useful technically and will probably do so for a long time to come. But in the past, when first starting singing and to gain confidence, and to some extent now, 's class is useful because of the teacher's great skill in mixed ability teaching and in creating an atmosphere where students help each other whatever their standards of singing. At the same time, the more able students are not allowed to coast along, but due to great numbers there is not enough time for individual attention
- perhaps Institutes could provide a form for students to enquire about 'private tuition'
- more practice rooms please
- there are only three Universities - namely, London, Durham and Dublin where the degree in music may be taken externally. Only 1 college prepares for the London Degree, but no facilities exist for the other two Universities. Could something be done about this?
- I think that actual sight singing should go 'hand in hand' with each step of theory
- modern music - but not all people agree
- re questionnaires - more of these please
- I turned down one class because the instructor smoked in class. (I find the stink abominable)
- to reach the top and become a star!
- lived next door and popped in
- male or female.....human being (sexist question)
- I hope to get to see the results (re questionnaire)
- I attend only one - it must be the most beneficial
- we all have dreams
- to begin a piece and then get to the end as quickly as possible

- Medieval music should be taught in less than tropical heat, in music rooms designed for the purpose - without the accompaniment of nearby opera singers
- Question 3 - in the bath
- German LEADER ?
- my aim is to keep oneself afloat at the fading time of life
- to sight sing fluently, and to join a professional choir or chorus in spite of my age, which however, is not always so important in such cases: so two music tutors have told me
- as I am now retired (after nearly 40 years of teaching music in schools), I want to continue making music as long as I am able
- my special aim is to try and get into the London Coliseum or Covent Garden
- as a possible career, or failing that, I will be happy just to supplement my present income by singing
- to be a brilliant musician
- to make it in the big time and forward
- a wider understanding of American music which would seem to be the only unique cultural artifact they have created
- Question No 17 'God knows'

As will be evident from the foregoing pages, a great deal of useful information was offered by students at Morley College. Many of these findings have been discussed as each topic was considered. The overall implications of these replies will be assessed when the statistical details are considered in relation to the other two London Literary Institutes.

Students who attend classes at Morley College are to be found mostly in the 21-34 and the 45-64 age groups. Of all three Literary Institutes, Morley has its music student population mainly in the middle three age groups. It also has the largest number of students (84) who consider their playing to be of a 'high standard' (14.3%)

This college has a long and wellknown tradition for music making and music teaching, and some students still remember the pre-war years when Michael Tippett (now Sir Michael) conducted the college orchestra. This orchestral and choral tradition still flourishes, and provides students with a variety that continues to give satisfaction to those who now attend classes at Morley College.

While the majority of students study music for personal interests, a fifth of all music students consider a career in music as a possibility.

Generally, students expect and are looking for a scholarly approach to their instruction, and although they wish to 'excel at something', there is a persistent demand for smaller classes where the teaching is both broadly based, as well as being specialised in part. To give an example, students who attend a class in piano technique, require not only this specialised knowledge, but expect it to be related to other aspects of musicianship, such as interpretation, the historical background of the music and even some theory in perspective.

There was a request for more day time classes and for better gradings in both the instrumental and choral groups.

Students' comments showed clearly how dedicated and keen they are to maintain and develop standards. Their motivation

is high indeed, and although these adults enjoy their tuition, they are anxious to progress as musicians. As one student naively remarked, "Music making should be fun, but as professional as possible."

(ii) THE CITY LITERARY INSTITUTEThe Qualification of Questionnaire Data

A simple frequency distribution of the answers of the entire first questionnaire for this Literary Institute are to be found on the sheet headed, 'Quantitative Statistics and %' (See The City Literary Institute).

Statistical Comments

1. Of the three Institutes, this College had the largest number of returns, although only by a small margin. The majority of adult music students attend classes at the City Lit. mainly to perform music (70.7%). In fact, a higher percentage (82.0%) play instruments of one kind or another, while 40.0% of the students attend the City Literary Institute to obtain theoretical knowledge, and 21.5% attend classes in listening to Music.
2. Although playing of a 'high standard' as assessed by the students themselves, was no more than 11.2% many judged themselves to be of 'intermediate' standard (43.7%). This was particularly related to the females who perhaps were reticent to assess their practical standards as being 'high'.
3. 51.3% stated that they did not sing at all. It is not surprising, therefore, that an even smaller number could read the melody (question 4) correctly. It seems probable that this question was misunderstood. Some students appeared not to treat the given tune as a test of their ability to hear the music mentally. (40.3% correctly)

NOVEMBER, 1977

QUANTITATIVE STATISTICS AND %

No: _____

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Three music departments in Adult Education have kindly agreed to share in a research study that is currently being undertaken by a music tutor in this field. The three departments are from:-

The City Literary Institute ←

Goldsmiths' College

Morley College

It will be of great assistance if all of the questions are answered. Please do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations on such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answers will be carefully studied and classified accordingly.

Kenneth van Barthold (City Literary Institute)

Robert Plowright (City Literary Institute)

Malcolm Barry (Goldsmiths' College)

Michael Graubart (Morley College)

Percy F. Corben (research tutor)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London, Institute of Education. (Head of Music Department : Professor Keith Swanwick)

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED

PLEASE TICK ANSWERS IN THE BOXES PROVIDED, AND WRITE IN
ADDITIONAL INFORMATION AS REQUESTED

ON MUSICAL BACKGROUND

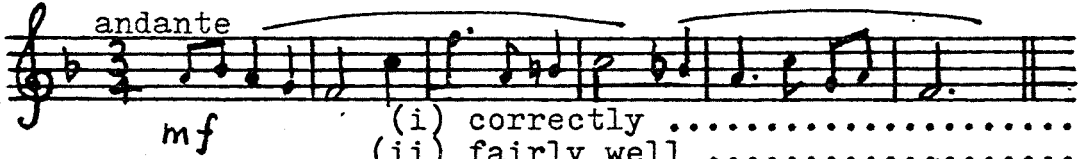
RETURNS %

1. Is your reason for attending classes mainly to
- | | | |
|---|---|------|
| (i) listen to music ? | <div style="border: 1px solid black; padding: 2px;">128</div> | 21.5 |
| (ii) perform music ? | <div style="border: 1px solid black; padding: 2px;">421</div> | 70.7 |
| (iii) obtain theoretical knowledge ? | <div style="border: 1px solid black; padding: 2px;">238</div> | 40.0 |
- 2.a) Do you play any instrument(s)?Yes.

488

 82.0
 ...No.

103

 17.3
- b) Please name the instrument(s) you play
- c) Do you consider your playing to be of
- | | | |
|---------------------------------------|---|------|
| (i) a high standard ? | <div style="border: 1px solid black; padding: 2px;">67</div> | 11.2 |
| (ii) an intermediate standard ? | <div style="border: 1px solid black; padding: 2px;">260</div> | 43.7 |
| (iii) an elementary standard ? | <div style="border: 1px solid black; padding: 2px;">169</div> | 28.4 |
3. Do you sing ?
- | | | |
|-----------------------|---|------|
| (i) not at all | <div style="border: 1px solid black; padding: 2px;">305</div> | 51.3 |
| (ii) in a choir | <div style="border: 1px solid black; padding: 2px;">187</div> | 31.4 |
| (iii) solo | <div style="border: 1px solid black; padding: 2px;">110</div> | 18.5 |
4. Can you read this music without the aid of an instrument?
- 
- | | | |
|------------------------|---|------|
| (i) correctly | <div style="border: 1px solid black; padding: 2px;">240</div> | 40.3 |
| (ii) fairly well | <div style="border: 1px solid black; padding: 2px;">222</div> | 37.3 |
| (iii) not really | <div style="border: 1px solid black; padding: 2px;">134</div> | 22.5 |
5. What kind of music has a particular appeal to you ?
- | | | |
|--|---|------|
| (i) Folk | <div style="border: 1px solid black; padding: 2px;">129</div> | 21.7 |
| (ii) Jazz | <div style="border: 1px solid black; padding: 2px;">143</div> | 24.0 |
| (iii) Early Music (medieval) | <div style="border: 1px solid black; padding: 2px;">225</div> | 37.8 |
| (iv) Traditional Music (classical, romantic, etc.) | <div style="border: 1px solid black; padding: 2px;">534</div> | 89.7 |
| (v) Modern Music (avant-garde, electronic, etc.) | <div style="border: 1px solid black; padding: 2px;">82</div> | 13.8 |
| (vi) Operatic | <div style="border: 1px solid black; padding: 2px;">272</div> | 45.7 |
| (vii) other music (please specify) | <div style="border: 1px solid black; padding: 2px;">120</div> | 20.2 |
6. Do you attend concerts, recitals or operas regularly ?
- | | | |
|--------------------------|---|------|
| (i) not at all | <div style="border: 1px solid black; padding: 2px;">17</div> | 2.8 |
| (ii) occasionally | <div style="border: 1px solid black; padding: 2px;">279</div> | 46.9 |
| (iii) fairly often | <div style="border: 1px solid black; padding: 2px;">248</div> | 41.7 |
| (iv) very often | <div style="border: 1px solid black; padding: 2px;">51</div> | 8.6 |

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?
- | | | |
|---|---|------|
| (i) by personal recommendation | <div style="border: 1px solid black; padding: 2px;">312</div> | 52.4 |
| (ii) through college publicity | <div style="border: 1px solid black; padding: 2px;">254</div> | 42.7 |
| (iii) some other means (please specify) | | |
8. Are you studying music
- | | | |
|--|---|------|
| (i) as a possible career ? | <div style="border: 1px solid black; padding: 2px;">68</div> | 4.4 |
| (ii) purely for personal interest ? | <div style="border: 1px solid black; padding: 2px;">514</div> | 86.4 |
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.
- (i)
- (ii)

10. How highly do you value group participation in music ? RETURNS %
 (e.g. chamber/ensemble, choir, orchestra, class performance)
- | | | |
|-------------------------------------|-----|------|
| (i) very highly | 399 | 63.7 |
| (ii) fairly highly | 136 | 22.8 |
| (iii) not particularly highly | 62 | 10.4 |
11. For what kind of music activities do you think small groups of 8 or less are best?
- | | | |
|---|-----|------|
| (i) Practical Musicianship/Theory | 238 | 40.0 |
| (ii) Instrumental | 380 | 63.9 |
| (iii) Appreciation classes (listening)... | 65 | 10.9 |
| (iv) Singing classes | 154 | 25.9 |
| (v) Written skills and analysis | 105 | 17.6 |
12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?
- | | | |
|------------------------------------|-----|------|
| (i) short and intensive | 76 | 12.8 |
| (ii) longer and more gradual | 376 | 63.2 |
| (iii) no preference | 130 | 21.9 |
13. Do you prefer homework to be
- | | | |
|---|-----|------|
| (i) set? | 338 | 56.3 |
| (ii) left to your own discretion? | 216 | 36.3 |
14. Do you feel that the social aspect of adult music education is
- | | | |
|--|-----|------|
| (i) unimportant? | 179 | 30.1 |
| (ii) as important as the musical aspect? | 357 | 60.0 |
| (iii) more important than the music? | 3 | 0.5 |
| (iv) important, but not as important as the music? | 82 | 13.8 |

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?
-
-

16. How important to you are the facilities for individual tuition?
- | | | |
|--------------------------------|-----|------|
| (i) very important | 249 | 41.9 |
| (ii) fairly important | 138 | 23.2 |
| (iii) not very important | 154 | 25.9 |

17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.
-
-
-
-
-

18. Finally, it would be very helpful if you would give the following information.
- (i) Country of origin
- (ii) Male or Female
- (iii) Age group (please tick appropriate group)

16 - 20	13	2.2
21 - 34	186	31.2
35 - 44	93	15.6
45 - 64	184	30.9
65 and over	119	20.0

%

4. Question No. 5 that asked 'what kind of music has a particular appeal to you?', received strong support for 'traditional' music (classical, romantic, etc.). 89.7% preferred this music, while modern music (avant-garde, electronics, etc.) registered 13.8%

5. Students who attend concerts, recitals or opera regularly and 'very often' was 8.6%. This is a slightly higher rating than Morley College, and may be due to the inner city location of the City Literary Institute. Certainly, the majority attend concerts of one kind or another and only 2.8% do not attend at all.

6. On the question of music as a possible career prospect, the replies were as follows:-

- i as a possible career? 11.4%
- ii purely for personal interest. 86.4%

These figures would appear to indicate that City workers tend to follow their musical pursuits mainly for interest, although the vocational needs at over 11% are considerable, and come mainly - as might be expected - from the younger age groups.

7. Questions Nos. 10 and 11 were concerned with the importance, or otherwise, of group participation, and which activities the student considered were best suited for different kinds of classes. 63.7% considered group work to have a 'very high' value. It is interesting to note that in all five categories of question No. 11, the percentages were rated higher than at Morley College. In Practical Musicianship and Theory, 40.0% suggested that groups of 8 or less are best; instrumental groups 63.9%, appreciation classes (listening) 10.9%, singing classes 25.9% and written skills and analysis

The CityLit

Centre for Adult Studies

Stukeley Street, Drury Lane, London WC2B 5LJ

Keeley House, Keeley Street, London WC2B 4BA

Tel: 01-242 9872

Principal R J South MA PhD

Vice Principal R Springham Dip Ad Ed

11th November 1977.

Dear Colleague,

Percy Corben, lecturer at Digby Stuart College and an old friend of mine, is doing an important survey of music in adult education.

Could you help him by taking a few minutes off in your class' time and asking your students to fill in the questionnaires you will have found with your register? You could then either collect them yourself or ask that they be handed in to the offices either at Keeley House or Stukeley Street.

As far as I know this is the first survey of this kind and I feel that it is important, especially at times like these, that the facts about the work we do should be available.

Please would you do all you can to persuade your students to fill in the questionnaires?

Inner London Education Authority

Kenneth South

17.6%. There would seem to be a correlation between the increased number of students attending classes at The City Literary Institute for theoretical knowledge, and the 40.0% who consider groups of 8 or less best for Practical Musicianship/Theory courses. In Part II (Vol. I- the Practice) reference will be made to the structured form of teaching that is practised in these classes, at this Institute. There is a pressing need for smaller classes throughout adult education and this is shown to be the case particularly in music education.

8. Considerably more students at this Institute prefer homework to be set by the tutor (56.3%); 36.3% suggest that it is left to a student's own discretion. The increase in the first category is obviously influenced by the form and mode of structured teaching referred to earlier.

9. 60.0% of the students believe that the social aspect of adult music education is as important as the musical aspect. The figure is just 4.5% less than at Morley College. A higher number (30.1%) consider the social aspect unimportant. A further category felt that the social aspect of adult music education was important, but not so important as the music, and this was rated at 13.8%. A comparison of the three London Institutes, their environment and the catchment areas of specific student population will show that this higher % comes mainly from students who work in the City and are deeply committed to their musical interests, but have only limited time for attendance at classes and for socialising. They attend mainly to gain knowledge and develop musical skills.

10. 41.9% of the students considered that facilities for individual tuition are very important, while 25.9% felt that such facilities were 'not very important'. In addition to the 23.2% that considered individual tuition 'fairly important', the figures convincingly showed that this is a teaching facility considered by the majority of students to be highly desirable.

11. The Age Groups

It is here that the City Literary Institute recorded a larger number of music students in the older group categories. An incredible 20.0% of the music students were in the 65 and over group. One lady gave her age as 88 and seemed remarkably keen to continue her studies - real evidence for 'continuing education' in future policy making. Quite obviously, the City Literary Institute is meeting a special need with this older age group particularly in the teaching of piano' skills.

A glance at Table M I will reveal the comparative figures for each of the three Institutes. The City Literary Institute's figures for students in the 16-20 and 21-34 groups are considerably lower than the corresponding figures for either Morley College or Goldsmiths' College.

The distribution of Age Groups for the City Literary Institute are as follows:-

TABLE C.L.I

Age Groups (%) of adult music students in all three colleges.

Age Group	City Lit.	Goldsmiths'	Morley
16-20	2.2	11.6	3.2
21-34	31.2	49.0	40.7
35-44	15.6	20.5	18.7
45-64	30.9	14.0	30.0
65+	20.0	4.8	7.3

TABLE C.L. 2

Question 2 (c)i 'Do you consider your playing to be of a high standard?

ii 'of an intermediate standard?'

Number of students	High standard i	Intermediate standard ii
67	11.2%	
260		43.7%

From a total return from all three Institutes of 1492, the number of students who considered their playing to be of a high standard was 176 = 11.8%

For a comparison with the other Colleges turn to TABLE M 2, where it will be seen that the number of City Literary students who consider their playing to be of a 'high standard' is midway between the other two Institutes. Where students come from an even spread throughout the five age categories (as in the case of Morley), more students attribute themselves with a higher standard of performance. Goldsmiths', with its recent

emphasis on large student numbers in the lower age categories, has the lowest percentage of 'high standard' players. This is to be expected, as proficiency and standards demand time and experience to develop in the performance of music.

Quantitative information supplied by adult music students
(supporting the pre-coded questions)

Question 2(b) Please name the instruments you play.....

About thirty different instruments were mentioned in the replies, mostly following what might be described as a 'traditional pattern'. There is an obvious majority who play keyboard instruments. 349 students play the piano, while 10 more play the harpsichord, and four play the clavichord. Strings figure prominently with a total of 82 students who play violin, viola, cello or double bass.

Percentages are as follows:-

pianoforte	=	349	(58.6%)
guitar	=	85	(14.3½)
recorder	=	65	(10.9%)
violin	=	49	(8.2%)
clarinet	*	28	(4.7%)

The above list, that represents the frequently mentioned instruments bears an interesting comparison with Morley College. Both music departments prove the popularity of the same five instruments with the piano still a first choice with the students.

Only a few people showed any particular interest in 'Early Music'. The lute was mentioned 4 times, and the renaissance

and baroque flute once only. Brass too did not register very large numbers. 2 played the trumpet, 2 the tuba, and 3 the trombone. Woodwind instruments, on the other hand, did figure with larger numbers.

oboe = 12: flute = 13: clarinet = 28: bassoon = 11

Question 5 (vii) What kind of music has a special appeal to you other music (please specify)

About forty five additions were given beyond those listed in the precoded question. One or two suggestions stand out as meriting some special consideration, as they were mentioned by a considerable number of students.

Sixteen students specified their interests to be in baroque music (2.7%), and fifteen (2.5%) say that they have an interest in rock music. Figures may also help to show the feelings of some students:- interest in Indian music 6: soul 2: reggae 2: punk rock 4: flamenco 3: ethnic 3: Latin American 3: show music 4: pop 5: Arabic 2: blues 6

Other students mentioned topics such as:- church music, oratorio, quartets, chamber music, choral and organ music. These have not been recorded in detail, as in many cases they could and should have been included under one of the given headings in the question.

Question 7 (iii) How did you come to hear about the classes you are attending? some other means

Apart from 'personal recommendation' and 'college publicity',

the main source of hearing about the classes at The City Literary Institute was through the publication 'Floodlight' (ILEA). 29 students mentioned this (4.9%). Very few other sources were given. Five were made aware of the classes through what can only be described as 'personal initiative', 2 from public libraries, 1 from the national press and one by attending a concert.

Question No 18 (i) Country of Origin.

British males tend to refer to their origin, when British, as U.K. The overall figures were 471 = 79%, made up of English 293 = 49% and United Kingdom 178 = 30.0%.

The percentage for British Students at The City Literary Institute agrees with the percentage at Morley College.

The list that now follows is a varied one, and accounts for the remaining 21%. From the USA 11 (1.8%), Scotland 8, Austria 9, Germany 9, France 4, Italy 5, Wales 5, S. Africa 6, Japan 4, Ireland 5, Israel 3, Greece 1, Spain 1, Holland 2, W. Indies (various towns) 5, Iran Tehran 1, Nigeria 2, Egypt 1, Turkey 1, Cyprus 1, Brazil 2, Czechoslovakia 1, N. Zealand 2, Iran 2, Colombia (SA) 1, Mexico 1, Canada 2, Philippines 1, Belgium 1, Uganda 1, Poland 2, Ukraine 1, India 2, Switzerland 2, Venezuela 1, Argentine 1, Denmark 1, Tasmania 1, Overseas 1.

Cross References against Male and Female Distribution

TABLE C.L. 3 Male & Female distribution throughout the Age Groups

	Male	%	Female	%	No Sex Given
16-20	5	0.85	8	1.37	
21-34	76	12.99	106	18.12	3
35-44	37	6.32	56	9.57	1
45-64	70	11.96	108	18.46	6
65+	34	4.10	95	16.24	2
Totals	212		373		12

From the table, M = 212 (36.24%)

F = 372 (63.76%)

585 + 12 = 597

In addition to the foregoing figures, 1 'no age' only was returned

and 8 had 'no age and no sex'
given
9

For cross reference purposes, only those giving their sex
and age groups have been included in the overall figure of

585 Males/Females

TABLE C.L. 4

Instruments played and standards of performance assessed by
Males and Females in different Age categories

from question 2 of questionnaire

FEMALE

No in group	Age group	The most frequently played instrument	Standard of Performance	
			HIGH	INTERMEDIATE
8	16-20	piano 5 guitar 2 vln 2 recorder 2	2	3
106	21-34	piano 62 clarinet 29 recorder 23 vln 9	10	48
56	35-44	piano 33 guitar 9 recorder 8 vln 8	6	24
108	45-64	piano 78 recorder 10 vln 8 guitar 7	7	52
95	65+	piano 59 vln 8 recorder 6	15	30
MALE				
5	16-20	piano 2	1	5
76	21-34	guitar 26 piano 22 recorder 6	6	40
37	35-44	piano 21 vln 4 guitar 4	6	19
70	45-64	piano 33 clarinet 8 recorder 6	7	25
24	65+	piano 16 organ 2	2	13

The above table lists the instruments that were most frequently mentioned. The piano is clearly the first popular of instruments in all of the age groups. It is interesting to compare the number of pianoforte players in the 65+ age group with those in a similar category in the other two colleges. In the 65+ female group, the standard of playing would appear to be very high. The guitar is significant for its steady decline of performance as the student age increases.

TABLE C.L. 5

Students who claim that they do not sing (question 3), and students who can read the music correctly (question 4).

As stated previously, this question may have been misunderstood by some students. The music was included to determine a student's ability to hear the sounds mentally: i.e. as a sight singing exercise. Therefore it seems highly probable that the students who claimed that they could read this correctly, is an over estimation.

FEMALE

No in group	Age Group	Do NOT sing at all	%	CAN read music correctly (4i)	%
8	16-20	4	50.0	4	50.0
106	21-34	41	38.7	42	39.6
56	35-44	19	33.9	25	44.6
108	45-64	53	49.1	43	39.8
95	65+	51	53.7	43	45.2
<u>MALE</u>					
5	16-20	5	100.0	2	40.0
76	21-34	45	59.2	23	30.3
37	35-44	20	54.0	13	35.1
70	45-64	42	60.0	21	30.0
24	65+	13	54.2	13	54.2

The clear trend from the above cross reference of Male and Female distribution, is that the males are much less inclined to sing than are females. This is true of all age categories. This fact may also support the suggestion that the question on the reading of the music was interpreted differently by the males, for there is a strong correlation between the abilities to sing and hear music mentally. It is clear that a very high percentage of adult music students do not possess a keen aural ability to enable them to hear 'written music as a mental sound'.

The reasons for studying music (question 8), and students' preference (12) for the length of time given to course instruction set against Female/Male distribution

FEMALE

No in group	Age group	Studying music for Career (possible)	Personal interest	Preference for Short and Intensive %	Course time Longer & more gradual %
8	16-20	3	5	2 25.0	4 50.0
106	21-34	18	88	17 16.0	62 58.5
56	35-44	7	49	7 12.5	36 64.3
108	45-64	3	99	12 11.1	71 65.7
95	65+	1	91	4 4.2	67 70.5
<u>MALE</u>					
5	16-20	3	3	3 60.0	1 20.0
76	21-34	21	51	20 26.3	37 48.7
37	35-44	3	33	3 8.1	26 70.3
70	45-64	1	67	9 12.8	48 68.6
24	65+		24	4 16.7	7 29.2

In a few isolated cases students chose to record that they were studying music both as a career and for personal interest. These are included in the final figures. The inclusion of the 16-20 group is not important, as for many it was their first term at the Institute, and they had not sufficient experience to form a reasoned opinion. While there was a clear desire for courses that are longer and more gradual, it should be noted that this choice increased with the older age groups. As might be expected, students who study music as a possible career came mainly from the younger age groups. i.e. up to the age of 35 years.

THE OPEN -ENDED QUESTIONS ASSESSED

The open-ended questions introduced into the questionnaire afforded an opportunity for students to state in more detail, some of their aims, ideas, concerns and needs related to the music courses and to the tuition. There was a valuable and large response to these questions, from which qualitative information has been collected. It has been transferred to index cards for easy reference under the following headings:-

- A Individual aims and purposes in studying music
- B Student needs for consideration in future planning
- C Student views on existing teaching methods
- D Students' musical background
- E Beneficial classes and courses
- F Other comments (general and amusing)

For easy reference, the index card system is in two different colours. One denotes appreciative and positive comments, the other concerns criticisms and negative comments.

The open questions were numbered as follows (taken from the questionnaire)

-No. 9 'Which of the classes you are attending, or have attended do you consider to be the most beneficial?'
 - No.15 'Have you any special aim towards which you are working?'
 - No.17 'Please write your comments as to the kind of courses you would like to see offered, and the ways these might be taught.'
-

Question No 9 Beneficial classes and courses

About 110 classes were mentioned by students as having been beneficial to them over the years at The City Literary Institute. A few students included classes they have attended at Morley College. The majority of students referred to the excellence of the classes and were well satisfied (see question No 15).

The list which is given here is selective. It does not include those classes that received less than five commendations, although many others were much appreciated.

PRACTICAL PERFORMANCE

City Lit. Opera 16 opera workshop 5 choral singing 15
City of London Choir 28 solo singing 8 singers' workshop 9
singing repertoire 12 voice production 13

chamber music 14 cello technique 5 cello repertoire 6
recorder consort 6 oboe technique 6 intermediate guitar 10
transitional guitar 7 recorder 13 guitar ensemble 19
big band 8 clarinet 18

Piano classes - the references to these classes were very wide showing the complete coverage from beginners to advanced and recital classes. The most widely acclaimed classes were:-
introduction to the keyboard 8 beginners' workshop 12
group piano classes 6 transitional piano 14
practical piano 9 piano playing 50 piano repertoire 20
piano technique 10 intermediate piano 29 advanced piano 5

THEORY, GENERAL MUSICIANSHIP, etc.

Ear training (aural) 43 practical musicianship 55
keyboard harmony 22 analysis 13 musicianship 62
University Ext. (harmony) 7 Dalcroze Eurhythmics 6
composition 11

HISTORY AND APPRECIATION

Music appreciation (or appreciation of music) 24
exploring music 19 listening to music 16 approach to opera 16
Sounds and Symbols 6 Learning from Masterpieces 19
Lunchtime Miscellany 13
Other classes mentioned included the Extra-Mural 'History of Music' diploma course and string quartet courses, Listening for Enjoyment and the Language of Music

Question No 15 'Have you any special aim towards which you are working'

A very wide range of replies numbering over 400 have been indexed for reference. The information has been cross referenced with the Male/Female distribution and in relation to the different age groups. Some selection has therefore been necessary. Where similar comments were made by different students, although the wording was slightly varied, the repetition is shown by the inclusion of a figure to indicate the frequency. The sign / implies another comment on the same lines.

While most of the students say they attend classes for pleasure and enjoyment, the majority have well determined intentions and aims in their study. The majority of students are seeking ways to improve their practical performance skills and this is shown by the consistent emphasis on improving standards of overall musicianship.

Students appear to be looking for more than just one aspect of musicianship. Pianists, for example, require other musical knowledge to run parallel with such matters as technique. As with Morley College students seem to be looking for 'wider horizons' of musical study, although this was not so strongly stated at this college.

With larger numbers in the older age groups, it was obvious that their main aim was for pleasure and enjoyment but still strongly motivated towards improving standards of personal achievement.

Individual aims and purposes in studying music.... students' comments

- my own pleasure and leisurely self discipline and maintain

- interest to carry on daily existence meaningfully (65+ F)
- music for pleasure in retirement 2 / to improve 3 / purely recreational and for personal pleasure 13 / personal enjoyment 10 / satisfying use of time / satisfaction
 - a greater love and knowledge of music / personal enrichment
 - for general interest / to learn more about music / to enjoy listening I am 72 years old, and music is an escape from this unhappy world
 - personal improvement / leisure only / recreation in retirement
 - to enjoy playing and singing more 2 / to improve 2 / interest only
 - I sing because I enjoy it
 - participation in small ensembles for pleasure (cellist)
 - no aim particularly 60 / not now / none, having passed that stage

PRACTICAL SKILLS

- to widen knowledge of choral works / enjoyment / to enjoy playing
- to improve my piano playing 16 / good quality piano playing 3 / Grade 8
- to reach a fairly high standard in piano playing 4 / improvement in piano playing 2 / for keeping my fingers supple (65+ F) / to play piano fluently 2 / to improve technique 10 / more efficient performance as a soloist
- chamber music playing 2 / to play well enough with other people 2 / efficient piano playing
- to keep the voice in practise / I want to be a good baritone
- to play to an audience / a competent bassoonist
- to widen repertoire / to play with a better understanding of the music 2
- to play as best as possible 2 / to help myself in playing the piano

- to sing competently 3 / to improve my skills / to improve my personal performance / mastery of the piano and ability to read music quickly and fluently / playing more difficult works / to increase my knowledge and piano in particular / to get into a good choir
- I wish to finish the course with a good command of guitar 2
- to become a vocal soloist in my choir (Wales)
- to be able to progress (piano) without taking lessons!
- would like to achieve 'operatic' voice and sight singing
- LRAM singing and Covent Garden or Coliseum / T. Diploma in singing perhaps next year: all the work has been done at the C.L. classes
- I would like to join a choir
- to play the 'cello and make music with it / to play in amateur orchestras 2
- to play without music / to play to the best of my ability 4
- to sing in a professional choir
- a diploma in wood wind to enable me to teach
- I hope to sight sing well enough to sing in a national choir
- competence in piano playing / piano duets or 2 pianos and evenings of 'making music'
- to be able to sight read and play by ear with competence and style / to read music 5 / to play well 5 / very well 5 / to become a better sight reader / to sight read very well and to be eligible to join a good choir 2
- to improve my playing standard if possible 8 / to play better 2
- to be able to play the piano for mission works / to produce a good sound
- T Diploma in pianoforte 2 and social music making / diploma-perform.
- improved accomplishment and performance
- chamber groups 4 (quartets 2) & efficient orchestral playing 2

- to improve my vocal instrument 2 and to express myself emotionally / to sing well
- to be able to play the clarinet 2 / competence on clarinet with a view to joining an orchestra / play oboe in local amateur orchestra / to perform adequately as an amateur
- would like to reach standard to play Chopin / Bach and Mozart, etc.
- facility in playing and sight reading
- to improvise with ease 3 / to become a better accompanist and all round musician / the highest possible choral standards to keep up my standard of playing
- to play at least one piece flawlessly / proficiency (instrumental) 5
- to improve my singing / solo / to sing in a better choir
- playing an instrument with full understanding of the theory
- a wide, representative repertoire of professional music for use in recitals
- I would like to be part of a wood wind group / to play more competently in an ensemble 3 / to regain former singing ability, lost due to illness
- to continue piano studies / accompanying for hymns / towards recital
- towards piano recital / to improve singing repertoire for the purposes of teaching
- to be able to play oboe well enough to join an orchestra / chamber groups 3
- to build up a repertoire / to entertain friends 2
- eventually playing for ballet classes
- to sing with others 2 / to play 'cello in a group / in public / to improve 'cello playing / ensemble work 2
- to improve my playing and teaching
- to play as a soloist with an orchestra

**PAGE
MISSING
IN
ORIGINAL**

- me to join in amateur group / to improve musicianship 7 /
- to learn musical notation
- B. Mus. Durham / O.U. / B.A. / A level music / grade VIII
- theory for entry to college
- development of composing techniques 6 / compose as best
- as possible
- I'm hoping to orchestrate some music which I have written
- developing a capacity towards musicianship, to include:-
- composition, improvisation and good sight reading / to write
- popular tunes or music for a play / to compose better / to
- arrange music in 3 or 4 parts for recorders, etc. / ability
- to orchestrate 2

APPRECIATION

- a finer appreciation of music when listening
- ability to 'hear' written music and write without recourse
- to an instrument
- to increase understanding 4 / to listen with understanding 4
- to develop musical potential - to add to knowledge
- a greater appreciation of music / to understand more of
- what I listen to
- learning to read a score 2 / a greater awareness when
- listening to music
- to improve my own teaching standards
- to learn to listen for the finer points in music - instruments,
- harmony, theory, etc. 2
- I want to be able to appreciate the many great symphonies, etc.
- I aim to recall familiar themes at will / better appreciation
- to make me more familiar with the kind of music I enjoy
- informed appreciation / to understand form and texture of
- orchestral and chamber music
- to develop musical appreciation in depth / wider appreciation
- to be more appreciative of the structure of musical works 2

and have an historical perspective of composition / knowledge
of composer / music

- to appreciate music as a whole entity

GENERAL AIMS

- to improve / increase my musical knowledge 5 / and
general performance / general improvement
- I prefer chamber music, and should like to perform a work,
but I would not use it under my present circumstances / to
continue to enrich my life
- to reach highest possible standard / to use retirement
joyfully and positively
- a greater understanding of music / to improve and so progress
- self education / to deepen my knowledge 4, so that I can
hear better what is happening / an overall general knowledge
to understand and enjoy music
- just to play and understand music much better / general
improvement
- a good musical education(F 65+)
- just finished 'History of Music Diploma' endeavouring to
improve on keyboard
- interest, satisfaction and retaining knowledge / getting to
the top grade
- to play during school hours for classes of children 2
- to be able to express my musical ideas
- yes, I would like to learn jazz, Islamic and Greek music
- would like to join an orchestra or wood wind group
- employment in a musical / make a living teaching music 3
- understanding the styles of music in harpsichord repertoire,
and improve my practical ability
- to learn more choral music
- yes, to become an old age prodigy! !
- to teach music to ages 13 up (USA)

- to pass external exams at RCM or GSMD
- to be a soloist and a conductor / to perform, teach and play informally with ease
- a professional career in music as performer and teacher
- to obtain parts and eventually 'leads' in opera / to be with music full time 2
- to take a T. diploma in music and to sing semi professionally.
- I should like to feel I was musically literate, instead of, as I now feel, semi literate
- to hear what notes I see, and make sure of what I hear
- fuller participation
- deep love and interest of music both technical and performance
- not to let it drop
- to become more musical and better technically
- music therapy
- I may seek qualifications in order to teach intelligent adult beginners working out a system to help them avoid the many false starts which I have suffered
- I am thinking of taking an examination sometime, when more competent
- any class taken by R.P.
- LRAM (long term aim)
- the satisfaction of being a better musician and pianist, and thus a better person
- to be able to play well and perhaps to teach
- I want to be a good musician / to attain a standard as near to professional as possible / a fair knowledge of music / general knowledge 3
- to discover as much music as possible / more time on classics / full musical knowledge
- to develop confidence 2 / and proficiency 3
- to gain as much practical and theoretical knowledge of music

as possible

- to understand what I'm singing and to compose
- ARCO possibly
- to write, play and appreciate music in many forms
- to have my own band
- to continue in the City of London Choir
- I'd like to take a break from my profession and teach guitar for a couple of years. I'd like to play in an orchestra or chamber ensemble
- to overall personal improvement in standards 2 / musical competence
- become master of my instrument - theoretically and practically
- to take a diploma externally of the R.S.M.
- I normally work towards a musical examination of some kind
- to get through grades and diploma
- in session work
- a place in a college of music playing classical guitar
- semi professional jazz musician
- complete musical literacy
- I intend to study in the Conservatoire of Madrid

Students' Criticisms

- I find that the 'beginners', elementary and consort classes (recorders) do not easily accommodate all levels of ability

Question No 17 Please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught

There were over 300 replies to this question, and about twenty criticisms. The vast majority of students were very satisfied

with the classes they have attended at the City Lit., as the figures below show, and many remarks were complimentary. As with Morley there is a strong desire for much smaller classes, and this inspite of some structured teaching that allows for group work. More careful grading of certain classes also appears to be foremost in students' minds.

There is a wish from many adults for more opportunities to play together in some form of ensemble music making, and there are many requests for weekend courses, short courses, and classes offered at different times from those in the present timetable.

Although the list here is long, it is selective. Further details can be found in the indexed records under B.

Students' comments

- Perfect / all that one could require / adequate 4 /
nothing but praise / continuance of present courses / happy
with present standard 2 / very satisfied 22 / no complaints /
practical musicianship classes are ideal
- class fulfils my aim, as at present 12 / although I studied
for some time under various excellent teachers and professors
at Conservatorium and University, I believe there is
something even more helpful in both the repertoire and
composition classes at City Lit. to day.
- more musical appreciation time for greater appreciation
and knowledge of opera
- a class for madrigal singing 2 / say 50 singers which splits
up after a few weeks into 5 groups of 10 singers / classes
in church music, Gregorian chant, etc.
- a week in the country (summer term) expressly for studying
madrigals and then giving a recital in local church

- Smaller groups / classes for piano 4 / singing 6 / instrumental 5 / musicianship 2 / prefer smaller classes (8-10) 13 / even at twice or three times the present fees
- smaller classes so that standards coincide more 2 / practical classes could be smaller 3 / subsidised smaller classes
- say, a limited number of students (8), where general level of class is fairly equal (aged 88) / essentially an individual approach by tutor but discussion of music and students' work for the benefit of all
- adv./ inter. piano playing and some theory.. perhaps in 2 classes on the same day
- I would like correspondence theory classes .. Grade V particularly
- morning piano classes and tests before joining (F 65+)
- an evening musicianship class similar to Mr. P's afternoon class
- score reading geared to those who find this difficult
- would like to see recorder orchestra formed, as this gives opportunity for players to take part rather than consorts
- keyboard and S/R courses, with S/R at piano group classes
- listening to music, with explanations, stories of opera with extracts
- I would like to see more piano classes .. grade beginners, intermediate in all institutes
- a class to offer specialisation in the memorisation of major works
- a piano teaching class
- more chamber music and accompaniment classes 2 / afternoon chamber class
- I would appreciate it if block bookings could be arranged to concerts and operas at a price most people can afford. I feel

- that this could be helpful to both tutor and students (F 65+)
- operatic course
 - individual instrumental teaching 8 / for vocal tuition /
for theory / and for aural training / A.B. exams
 - more ear training and fundamentals of music
 - history of styles in music and analysis 4
 - possibility of improving courses by use of visual aids
e.g. 'overhead projection', acetate squares, film roll, etc.
 - more choirs and choral groups on the lines of the City of
London Choir
 - extension of instrumental tuition to include all wood wind
and brass / individual tuition for wind instruments with more
chances of performance in public and in getting compositions
played in public 2
 - voice production classes which are limited to students of
one voice compass
 - suggest that a payment of a small fee (1hr. or $\frac{1}{2}$ hr.) a
piano could be made available for musicianship classes -
particularly for those who do not possess a piano at home /
home not suitable 2 / to use piano for practising
 - a theory course similar to the grades of the RAM
 - university classes leading to qualifications
 - a course where small groups of players could study, say
wind quintets, chamber music.. perhaps with guidance / chamber
/ instrumental ensembles 4
 - a course in harmony and counterpoint would be a valuable
addition to the courses at the City Lit. Also, a course
for orchestration.
 - Piano duets 4 (or two pianos) 3 / piano ensembles / to
play the piano in parts more
 - would like course 'incorporated' in the appreciation of music
which discusses the merits of performers... performance on

records, and their various techniques. Class discussion with lecturers own comments

- more beginners' graded i.e. absolute beginners; semi-beginners; beginners with masses of tuition as opposed to those with once a week communal lesson
- I would like an advanced / inter. piano class in the early evening
- I would like the offer of a sight reading course (day time)
- a weekend course for recorder playing
- a course of study modelled along the lines of the Guildhall music therapy programme.. yet, less intensive, as part time course (USA)
- string ensemble class
- improvisation class at elementary 5 / transition levels / for voice, guitar, piano, etc.
- would like more help with advanced recorder and advanced piano playing .. not evenings
- more information and discussions on differences of classical and romantic periods... types of works
- piano technique for 'late starters'... to overcome tension, sight reading
- a course which incorporates listening for part of the period, with say one third devoted to 'brushing up' theory in general.. not necessarily a complete analysis of the work
- very small classes, to allow for group discussion and individual requests for repetition, with instrumentalists in attendance to demonstrate
- more classes from 'scratch' for singers to read music.
Someone to teach score reading 3 or at least score following...
a requisite for University Tutorial classes from which some of us are now excluded
- would like private tutition offered to members of a class

- at times to be arranged with the tutor
- perhaps a diploma class offered?
 - I should like singers encouraged to learn something of the languages they sing (in class with the singers...say, for one term)
 - more elem. groups / classes
 - a course geared to writing popular music..through the keyboard
 - longer musicianship classes
 - jazz and rock technique courses 5 / the psycho-dynamics of piano playing
 - tutorial classes on (a) instrumental music (b) chamber music (c) comparison of music periods
 - at transitional piano level, to have 15 minutes of theory each week
 - weekend classes 2 / for theory and practise of guitar playing / weekend classes / a summer ear training course
 - I would like to take part in works requiring both orchestra and choir and for both to be rehearsed by the same conductor (as at Morley College.... pre war) 2
 - a course in piano tuning and maintenance 3 ... for part time work after retirement
 - I would like to see a broader spectrum, to play in groups using other 'early' instruments e.g. flutes, crumhorns, etc.
 - movement for opera singers
 - specialised topics:- such as (in small groups):- Mozart's Piano Concerti, Beethoven's String Quartets, Schubert's Piano Sonatas, etc.
 - more course on individual composers... 6 weeks
 - a class which taught the uninitiated to read and understand 'avant garde' scores and perform the music 2 / contemporary music
 - more basics please / a short introductory course where

students can try out individual instruments before committing themselves

- a concerto class / piano classes with 'guest' lecturers
- workshop / mixed ensemble workshop
- more baroque chamber groups
- a special course in arranging music, as distinct from composing
- I would like to attend a day class which offers both piano playing, theory and interpretation of music
- a master class for string quartets (where each plays a movement and is criticised by the tutor)
- more audience participation to be encouraged (not a player)
- practical musicianship (R.P. variety), where theory and practice are put together. Musicianship during the day / ear training during day
- the 'cello class is very good, but needs a little more individual tuition. This would be very welcome
- more occasions to play with other instrumentalists
- accompaniment, 'pairing' off... e.g. piano & violin / clarinet and singer, etc.
- more afternoon classes in Spanish Guitar.. some dealing with writing harmony, composition and practical music
- there seems to be a shortage of classes for string players of varying standard. Small classes where individuals have to 'expose' themselves are best.
- more classes on analysis of works / more personal tuition. It would be helpful if only very limited individual tuition could be given, and then form small mixed instrumental groups to supplement single instrument classes
- a study of harmony of different periods
- a course on music and ballets ... illustrated with slides and records, etc.
- I know a number of blind and partially sighted people who

- would be interested in a braille music / musicianship course
- building up a folk song repertoire course
 - a more tightly structured course, where you cover definite elements of theory in a progressive fashion
 - I think it is important that elementary voice production and elementary sight singing should be linked .. e.g. same day (evening, and there should be a second year)
 - I would like some interaction between different music courses, in order to further small performance groups
 - a Renaissance group with tuition
 - a class of piano playing combined with musicianship for singers, so they can relate practical to theoretical
 - courses as they are, but let there be a certificate or diploma (Nigerian)
 - more drama and opera courses together. Full scale productions, individual coaching of arias, etc.
 - divide class time into parts for playing together
 - guitar classes of not more than 10 pupils, informal musical evenings
 - instrumental classes with a chance for individual work and group performance (less) with individual / 'pairing' for instrumental tuition
 - more classes during the week
 - theory lessons with an emphasis on aural in small groups / ear tests on tape?
 - appreciation classes with discussion of style and structure of music and historical background. Practical instrumental classes towards a particular grade or diploma (piano)
 - solo guitar class for those aspiring to professional standard
 - a course in basic musical / operatic criticism. Present courses are too 'high pitched'

- more beginners / elementary singing classes / a pianist might be in attendance ?
- a competent person is required, to whom you could go to discuss musical matters, from the most elementary to advanced levels i.e. a musical consultant with 'surgery hours'. These sessions would last from 5-15 minutes. Class tutor cannot be expected to deal with these problems. I'm not sure that the Head of Department is the right person to take on this sort of job for two reasons. (1) it would be impractical as regards the work load, (2) I'd feel too embarrassed to go to the Head to discuss a very elementary problem. Many people would shy away
- short, intensive courses on detailed aspects of instrumental playing e.g. baroque playing, fingering, techniques, etc.. would be helpful
- a wider range of piano tuition to cope with all abilities
- a piano class with time set aside for theory
- theory instruction to diploma standard / standard towards examinations
- opportunities to attend occasional seminars given by leading established instrumentalists
- I would like to see courses for musical history with set works
- an occasional short full time course (e.g. 3-5 days)
- 3 or 4 year courses of evening classes in musicianship, harmony and composition based on the books of Paul Hindemith

Question No 17 Criticisms

- I consider the courses offered over the past 30 years have been good, but I consider that auditions for grading should be more strict. I have heard good singing in elementary

classes and bad singing in repertoire classes

- There appear to be no facilities available for the preparation of Durham or Dublin B Mus. degree. Could something be done about this?
- some classes clash as to times e.g. harmony and repertoire ... there are too many classes on the same day of the week
- many piano teachers have no idea of the physiological basis for what they do
- avoid clarinet choirs (more chamber ensembles)
- there is a gap between early music and nineteenth century music (more baroque groups)
- the teaching of playing techniques on a group basis has disadvantages, owing to the limited time for individual playing and tuition
- there must be at least 15 minutes per student in the class. There is not enough time (singing)
- fewer pupils in recital workshop and lieder to save waiting several weeks before singing, as happens now, when a pupil gets attention
- there should be auditions for all singers who want to join the 'solo' classes. The standard could be very high for pupils who work seriously
- those who cannot improve should be left out, as they slow the progress of others
- at the moment, I cannot see the wood for the trees
- music theory at an accessible time (not mid week lunch hour)
- ensemble guitar class with $\frac{1}{2}$ hr. or more practice period in an allocated room. The tutor is needed full time only before and after this
- if homework is given, there should be some way of keeping the class going whilst individual work is marked. Courses could be more demanding (i.e. preliminary musicianship)

- I agree that in an instrumental class one should play those pieces they wish to, but, it would be useful if photo copies were handed round to everyone else in the class, to follow teacher's comments.
 - beginners' piano is extremely boring, because it moves too slowly, smaller classes would help
 - this year 77/78, violin advanced class was fortnightly and 3 hours long; I do not consider this satisfactory. Previously, they were too short and weekly.
 - to my mind there is not enough 'academic' music taught at an early stage (Austria)
 - theory .. very few classes available for A.B. grades
 - your classes in music are much too advanced. You take for granted that students know the basics. Some leave every year. Students remain silent because they are ill at ease not knowing a word you're cackling about (Ireland)
 - I consider that the classes at the City Lit. to be too large, especially practical playing classes
 - how can you learn, if you can't try your piece again? ... due to insufficient time (singing class)
 - the existing singing repertoire courses are of too high a level and many are lacking clear explanation regarding the areas covered on the offered course (overseas)
 - I should like to see less emphasis on keyboard arrangement (in practical musicianship class), and a little more on arranging for voices or melodic instruments, allowing class members to play over examples rather than leaving it to the lecturer.
 - in instrumental classes, in my experience, there seems to be too wide a standard in each class.
-

C Teaching Methods students' comments

- N.B. teachers should all be able to project their voices.

Whispers are of no use

- those at the City Lit. seem to cover all the ways of teaching
- our present courses of music appreciation, whilst excellent in themselves, lack any theme or continuity
- teaching tailored to individual requirements, and stage of development. How? I do not know. It would require too many teachers
- the courses must have:-
 - participation, friendly (no him and us situation)
 - and orientated to pupils' personality
- in a simple relaxed way, so as to take away the heavy mystery that often surrounds music, and the teaching of it
- for practical instrumental classes, the method of giving relatively difficult pieces to practise early on is ideal, because it gives a varied class a common objective
- splitting / streaming of courses for quicker learners, more individual attention

Criticism

- instrumental courses are often taught by musicians with no teaching ability... amateurs would respond to less able musicians but better teachers

D On Musical Background

Many matters related to the students' musical background have been referred to in other parts of the questionnaire

- as a child, I was taught a little piano. Last year, I started

at the City Lit. I was surprised to find group teaching much better than my earlier individual lessons (Denmark)

E Beneficial Classes

This has been covered very fully in the replies given to question No 9. Additional comments on some of these classes can be found in the Index Filing System under the above heading.

- those classes where work is set or performed, and then is criticised by the tutor
 - I attend only one class. It is enjoyable, but not really beneficial (piano)
-

F and G Other comments (general and amusing)

- it is high time blocks of flats were built for those playing instrumental music. They are needed in thousands... even practice rooms would help!
- affection for the City Lit. which I have attended for 40 Yrs.
- I have also felt that, as a country, the one time fashionable, 'community' singing was of enormous benefit
- it would be helpful to have an accompanist available for singers and instrumentalists
- large groups 'swallow up' the individual
- everyone should be able to afford to take part. Some are well off, a few have inevitably reduced incomes, and some are very poor (skilled and unsalaried workers)
- can anything be done to alleviate the long queue at enrolment? If the procedure is simplified, it should not be necessary for the process to take 5 hours!
- I think the class I attend is suitable for both the teacher

and myself

- the music appreciation course is very helpful. It makes one listen in concerts instead of 'day dreaming'.
- individual lessons are highly important in this college
- originally introduced to the City Lit. years ago. Now, I wouldn't go anywhere else to study. A number of people, including myself, are losing enthusiasm due to unwieldy numbers. 16-18 on the register always attend. Waiting the possibility of playing a solo is rather like sitting in a doctor's waiting room! There are often weeks during which many of us are unable to play even a note during the entire period (guitar)
- may I suggest a summary of the results and conclusions of this survey are made available to students who have participated in it?
- I am only at this class to sing in a choir (City of London Choir)
- I think a lot of students who completed this questionnaire would be interested in some feed back
- it would be worth while if Central London music activities were cross-indexed, so that people at Morley automatically know what's on at the City Lit. and so on
- on Suzuki Method .. do you have to have a parent to learn with? (asked by a string beginner aged F 45-64)
- small classes where individuals have to 'expose' themselves are best!
- to receive a music degree (USA)

As has been already mentioned, most students wrote very highly of the classes which they have attended or attend now

at the City Literary Institute. Many adults obviously have a warm affection for and much loyalty to this Institute. Of all the three colleges, this one caters for the senior citizens far more. This is shown by the high percentage in the 65+ age group. These older students find the courses adequate and, in most cases very satisfying, meeting their needs in different aspects of the music programme. Some wish to build up on previously gained knowledge and techniques. A large number of these students (particularly the females) stress that they attend for the sheer pleasure of listening and for making music with others. Most males say that they attend classes to achieve higher standards, as do many of the females.

All students seem to agree on the need for practical teaching as the major priority. There seems (as at Morley) a need for broader teaching in appreciation classes, and this applies to most forms of music tuition. There is a general longing to receive more than one aspect of tuition from any particular class. For example, piano students ask for aural and sight reading and interpretation as well as learning to play the notes. Many of the replies given to question No. 9 refer to this point of view repeatedly. Singers look for more than just a voice lesson. They also look for sight singing instruction, and theory too is often referred to in this context.

Several requests have been made for practising facilities and a communal area for musicians to meet and play together as well as meet to discuss music informally. (This largely with the students up to the age of 40).

The City Lit. doesn't appear to cater for the needs of the many who want to sight sing. There is a need to be met here, for

many are conscious of their deficiencies aurally, and in particular to improve their capacity for 'mental hearing' of written music.

A number of points were mentioned to which reference will be made when the findings of all three colleges are compared.

The attitude of some members of the City of London Choir often showed a lack of interest in any other activity of the City Literary Institute's programme. As one singer remarked, "As you must have realised, I see the City of London Choir very much as a choir which has rehearsals rather than an evening class giving instruction. I can't therefore, offer any comment on this question". Of those members of this choir who returned a questionnaire, many left questions unanswered almost to the point of indifference. Another said, "I enjoy the City of London Choir because I have many friends there", and another said "and I have no intention of joining any other courses at the City Lit."

Choirs, by their corporate nature are usually very closely knit and contain a loyalty and enthusiasm for their own activities. For most of the singers it is the one important music activity of their lives. It is a pity that such good choirs, who need the support and encouragement of LEA's and Adult Education Institutes, should not perform occasionally for the institution in which they are pleased to meet and rehearse. These choirs have much to offer other music students through their high standards of amateur performance in public.

(iii) GOLDSMITHS' COLLEGEThe Quantification of Questionnaire Data

A simple frequency distribution of the answers of the entire first questionnaire for this Literary Institute are to be found on the sheet headed 'Quantitative Statistics and %' (Goldsmiths' College)

Statistical Comments

1. Although Goldsmiths' College has fewer students than the other two Literary Institutes in this survey, it has the highest percentage of students who attend music classes mainly to perform music (82.1%). An even higher figure is recorded for those adults who actually play instruments of one kind or another (90.9%). On the other hand, this college has the smallest number of adult music students who attend classes mainly for listening (12.0%).
Students who come to classes for theoretical knowledge are rated at 39.6% which is approximately the same as at the City Literary Institute.
2. The figure of 8.1% for those students who consider themselves to play at a 'high standard' is lower than either of the other two colleges. Even at 'intermediate' standard, the figure was only 49.3%. There are possibly two reasons for this. One is that Goldsmiths' has many more (indeed, most) of its adult music students in the younger age groups. Skills in performance take years to develop, hence the small number of students who classify themselves as being in a 'high' category of playing ability. Secondly, it seems likely that in these younger groups, there are more beginners and consequently more students

NOVEMBER, 1977

No: _____

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Three music departments in Adult Education have kindly agreed to share in a research study that is currently being undertaken by a music tutor in this field. The three departments are from:-

The City Literary Institute

Goldsmiths' College ←

Morley College

It will be of great assistance if all of the questions are answered. Please do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations on such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answers will be carefully studied and classified accordingly.

Kenneth van Barthold (City Literary Institute)

Robert Plowright (City Literary Institute)

Malcolm Barry (Goldsmiths' College)

Michael Graubart (Morley College)

Percy F. Corben (research tutor)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London, Institute of Education. (Head of Music Department : Professor Keith Swanwick)

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED

ON MUSICAL BACKGROUND

RETURNS %

1. Is your reason for attending classes mainly to

(i) listen to music ?	<div style="border: 1px solid black; padding: 2px;">37</div>	12.0
(ii) perform music ?	<div style="border: 1px solid black; padding: 2px;">253</div>	82.1
(iii) obtain theoretical knowledge ?	<div style="border: 1px solid black; padding: 2px;">122</div>	39.6
- 2.a) Do you play any instrument(s)?

Yes.

280

 90.0

...No.

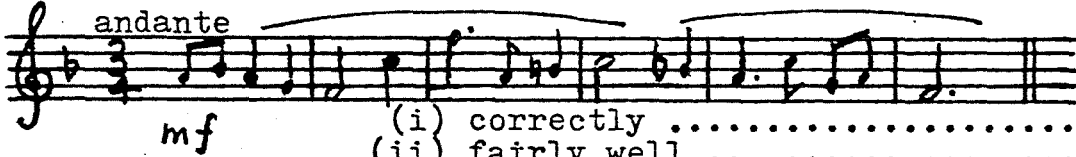
35

 11.4

 b) Please name the instrument(s) you play

 c) Do you consider your playing to be of

(i) a high standard ?	<div style="border: 1px solid black; padding: 2px;">25</div>	8.1
(ii) an intermediate standard ?	<div style="border: 1px solid black; padding: 2px;">152</div>	49.3
(iii) an elementary standard ?	<div style="border: 1px solid black; padding: 2px;">99</div>	32.1
3. Do you sing ?

(i) not at all	<div style="border: 1px solid black; padding: 2px;">181</div>	58.8
(ii) in a choir	<div style="border: 1px solid black; padding: 2px;">79</div>	25.6
(iii) solo.....	<div style="border: 1px solid black; padding: 2px;">48</div>	15.6
4. Can you read this music without the aid of an instrument?


(i) correctly	<div style="border: 1px solid black; padding: 2px;">96</div>	31.2
(ii) fairly well	<div style="border: 1px solid black; padding: 2px;">128</div>	41.5
(iii) not really	<div style="border: 1px solid black; padding: 2px;">92</div>	29.8
5. What kind of music has a particular appeal to you ?

(i) Folk	<div style="border: 1px solid black; padding: 2px;">96</div>	31.2
(ii) Jazz	<div style="border: 1px solid black; padding: 2px;">131</div>	42.5
(iii) Early Music (medieval)	<div style="border: 1px solid black; padding: 2px;">83</div>	26.9
(iv) Traditional Music (classical, romantic, etc.)	<div style="border: 1px solid black; padding: 2px;">217</div>	70.4
(v) Modern Music (avant-garde, electronic, etc.)	<div style="border: 1px solid black; padding: 2px;">81</div>	26.2
(vi) Operatic	<div style="border: 1px solid black; padding: 2px;">78</div>	25.3
(vii) other music (please specify)	<div style="border: 1px solid black; padding: 2px;">68</div>	22.0
6. Do you attend concerts, recitals or operas regularly ?

(i) not at all	<div style="border: 1px solid black; padding: 2px;">26</div>	8.4
(ii) occasionally	<div style="border: 1px solid black; padding: 2px;">158</div>	51.2
(iii) fairly often	<div style="border: 1px solid black; padding: 2px;">109</div>	35.4
(iv) very often	<div style="border: 1px solid black; padding: 2px;">20</div>	6.5

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?

(i) by personal recommendation	<div style="border: 1px solid black; padding: 2px;">95</div>	30.8
(ii) through college publicity	<div style="border: 1px solid black; padding: 2px;">183</div>	59.4
(iii) some other means (please specify)		
8. Are you studying music

(i) as a possible career ?	<div style="border: 1px solid black; padding: 2px;">70</div>	22.7
(ii) purely for personal interest ?	<div style="border: 1px solid black; padding: 2px;">247</div>	80.2
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.

(i)	
(ii)	
(iii)	

10. How highly do you value group participation in music ? RETURNS %
(e.g. chamber/ensemble, choir, orchestra, class performance)

(i) very highly	178	57.8
(ii) fairly highly	97	31.5
(iii) not particularly highly	35	11.4

11. For what kind of music activities do you think small groups of 8 or less are best?

(i) Practical Musicianship/Theory	139	45.1
(ii) Instrumental	190	61.6
(iii) Appreciation classes (listening)...	24	7.8
(iv) Singing classes	63	20.5
(v) Written skills and analysis	67	21.7

12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?

(i) short and intensive	57	16.5
(ii) longer and more gradual	179	58.1
(iii) no preference	75	24.3

13. Do you prefer homework to be

(i) set?	157	49.0
(ii) left to your own discretion?	158	51.2

14. Do you feel that the social aspect of adult music education

is (i) unimportant?	88	28.5
(ii) as important as the musical aspect?	180	58.4
(iii) more important than the music?	1	0.3

(iv) important, but not as important as the music? 23 7.5

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?

.....
.....

16. How important to you are the facilities for individual tuition?

(i) very important	146	47.4
(ii) fairly important	99	32.1
(iii) not very important	47	15.2

17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.

.....
.....
.....
.....
.....

18. Finally, it would be very helpful if you would give the following information.

(i) Country of origin

(ii) Male or Female

(iii) Age group (please tick appropriate group)

16 - 20	36	11.6
21 - 34	151	49.0
35 - 44	63	20.5
45 - 64	43	14.0
65 and over	15	4.8

%

with limited performing skills.

3. 58.8% stated that they did not sing at all. This is the highest percentage for one college yet recorded. The ability to hear 'mentally' the melody in question No. 4 produced some corresponding and expected results in view of the low number of adults who sing. Only 31.2% stated that they could read the melody without the aid of an instrument. Reference has already been made to the strong possibility that this question was misunderstood by some students, and was not considered by all to be a test of 'mental' hearing. This means therefore that the figure given is probably an overestimation. Later, cross references will show that this larger number of non singers and non hearers come mainly from the younger age groups.
4. In question No. 5, traditional music had the strongest appeal, producing a figure of 70.4%. This, however, is considerably lower than either Morley College or the City Literary Institute returns. The second highest rating was for jazz music which received 42.5% support. Modern music (avant-garde, electronic, etc.) was rated very much higher than either of the two other colleges with 26.2%. Folk music registered 31.2%. The latter two figures reflect the interests mainly of the younger age groups.
5. Students who attend concerts, recitals or operas regularly and 'very often' was 6.5%. This is slightly lower than the City Lit., and considerably lower than Morley's rating. 8.4 % say that they do not attend concerts at all, and

35.4 % only attend 'fairly often'. This is surprising, as Goldsmiths' is the only College of the three that sponsors its own annual series of public concerts on a large scale. It must be acknowledged that students who attend the other two colleges have easier access to London concerts due to their more central locations. In the older groups, some students referred to two reasons for infrequent attendance at concerts, (i) mobility, and (ii) financial circumstances.

6. On the question of music as a possible career, the following figures are very similar ratings to those found at Morley College. 22.7% are studying music as a 'possible career', and 80.2% for 'personal interest'. In some cases (included in these percentages) students chose both reasons for studying music.
7. Questions Nos. 10 & 11, were concerned with the importance of making music in groups / chamber, ensemble, choir, orchestra and in class performance. 57.8% considered group participation to have a 'very high value'.

In question No. 11, 45.1% of the students felt that groups of eight or less were best for practical musicianship / theory classes. For instrumental groups, 61.6% considered eight or less are best. The interest in fewer numbers was slightly less than the other colleges for appreciation and singing classes, while a higher figure of 21.7% felt that small groups are best for written skills and analysis. In all of the colleges there is this strong feeling and recognition that music classes are too large, and that, with obvious exceptions, (choirs and orchestras, etc.),

better results would be gained by a more favourable staff/student ratio.

8. On the question of tutors setting students 'homework', the figures are very similar in each category. 49.0% preferred work to be set and 51.2% preferred work to be left to the student's own discretion.
9. 58.4% of the students at this college, feel that the social aspect of adult music education is as important as the musical aspect, while 28.5% consider it unimportant. These figures only vary slightly with all three Institutes. As with the other two colleges, Goldsmiths' students added a further category to this question: viz. (iv) important, but not as important as the music (7.5%). There is no doubt, that the foremost reason for attending these classes is to gain knowledge and improve practical skills. At the same time, adult education does have this important social factor.
10. The figure of 47.4% showed that the students at this college considered facilities for individual tuition 'very important'. This was considerably higher than either of the other two colleges. 32.1% also felt such facilities were 'fairly important', while only 15.2% described them as 'not very important'. Although, as in all of the colleges, students have already made their own provision for private tuition, it would appear that many would make good use of such facilities, if they were provided at some 'subsidised' figure.

The Age Groups

In marked contrast to the other two colleges, Goldsmiths' recorded the largest number of adult music students in the younger age groups, with considerably smaller numbers in the categories 45-64 and 65+. 49.0% of Goldsmiths' students are to be found in the 21-34 age group. Mention has already been made of this fact in relation to the overall standards of performance. This trend is probably related to meeting the needs of younger persons in the local community, as well as the emphasis that is placed on the provision of many classes in guitar, folk, and jazz music for these younger students. The first table G. I provides a comparative set of figures for each college, showing the number of students in each age group:-

TABLE G I

Age Groups (%) of the adult music students in all three colleges.

<u>Age Group</u>	<u>Goldsmiths'</u>	<u>Morley</u>	<u>City Lit.</u>
16-20	11.6	3.2	2.2
21-34	49.0	40.7	31.2
35-44	20.5	18.7	15.6
45-64	14.0	30.0	30.9
65+	4.8	7.3	20.0

TABLE G 2

Question No. 2 (c) i ... 'Do you consider your playing to be
of a high standard
ii ... 'of an intermediate standard?

Number of students	High standard (i)	Intermediate Standard (ii)
25	8.1%	
152		49.3%

Of the total return from all of the Institutes (1492), the number of students who consider their playing to be of a high standard was 176 = 11.8% The largest number of students in this category came from those colleges where they have the largest numbers of older students.

(see remarks under 'Morley College', and 'City Lit.'

Quantitative Information supplied by Adult Music Students

(arising out of the pre-coded questions)

Question No 2 (b) Please name the instruments you play ...

Just over thirty instruments were mentioned in the replies to this question. 116 students play the piano, while 16 also play the organ, 4 the harpsichord and 1 the clavichord. The number of pianists is nearly equalled by those who play the guitar (112). Strings, representing the violin, viola, 'cello and double bass totalled 51.

The percentages are as follows:-

the pianoforte	=	116 (37.6%)
the guitar	=	112 (36.4%)
the violin	=	31 (10.1%)
the clarinet	=	23 (7.5%)
the recorder	=	21 (6.8%)
the organ	=	16 (5.2%)
the saxophone & the flute(each)	=	15 (4.9%)

In making a comparison with the other two colleges, it is interesting to note the popularity of the same five instruments, viz. the piano, the guitar, the violin, the recorder and the clarinet, though not always in the same order of preference. The interest in wind instruments provided the following figures:- trumpet 5, trombone 2, cornet 2, tuba 1, flute 15, oboe 2, saxophone 15, clarinet 23. Early instruments were rarely mentioned, but included the crumhorn 1, dulcian 1, tabla 1, viol 3, harp 1.

Question No 5. (vii) 'What kind of music has a special appeal to youother music' please specify.

Thirty eight additions were added to the choices possible in the precoded question. Most of these gained support being in favour of 'popular' and lighter forms of music. There was little interest shown in 'baroque or renaissance music', and many of the other suggestions came from single requests. The main topics were, rock 26, pop 7, punk rock 2, blues 13, soul 6, reggae 5, black music 2, Ethnic music was mentioned by 2 students, country 5, victorian ballads and ballet 2. Church music was stated 5 times and symphonic, choral and chamber music, etc. were mentioned singly, but should and could have been included in one of the given choices.

Question No. 7 (iii) 'How did you come to hear about the classes you are attending?' ... some other means

Apart from 'personal recommendation' and 'college publicity', 23 students hear about the evening classes at Goldsmiths'

College through the publication 'Floodlight' (ILEA). (7.5%)
 6 students heard about their classes through what can only
 be described as 'personal initiative'. The Melodystmaker was
 mentioned by 2, music shop 2, libraries 2. The list also
 included such publicity sources as, railway posters 1,
 The Musical Times 1, University Handbook 1, Crescendo
 Magazine 1, and County Hall (GLC) 1.

Question No. 18 (i) Country of Origin

British students numbered 243, which gave a figure of 77.9% -
 very similar to the other two colleges. This was made up of
 English 151 (49.0%) and U.K. 92 (29.9%).

About 35 countries were given as the source of origin and
 included, Austria 4, Germany 4, USA 8, New Zealand 3, Ireland 3,
 Jamaica 9, West Indies 4, Ceylon 3. The list continues with
 France 1, Italy 2, Nigeria 3, Guyana 1, Wales 2, Scotland 1,
 S. Africa 2, Africa 1, Hong Kong 1, Iceland 1, Rhodesia 1,
 Cyprus 1, Bermuda 1, Switzerland 1, Trinidad 1, Burma 1,
 Malaysia 1, Brazil 1, Hungary 1, Barbados 1, India 1.

Cross references against Male and Female Distribution

TABLE G. 3 Male and Female distribution throughout the Age Groups

	Male	%	Female	%	No sex given
16-20	31	10.37	5	1.67	-
21-34	90	30.10	59	19.73	3
35-44	24	8.03	34	11.37	2
45-64	23	7.69	20	6.69	2
65+	4	1.34	9	3.01	2
Totals:	172		127		9

From the Table M = 172 (57.52%)

F = 127 (42.47%)

$$\underline{299} + 9 = \underline{308}$$

In addition to the foregoing figures, 4 had 'no age'
and 2 had 'no age and no sex'

6

For cross reference purposes, only those giving their sex and age groups have been included in the overall figure of 299 Males/Females.

TABLE G. 4.

Instruments played and standards of performance assessed by
cross reference to Males and Females in different
Age categories. (from question 2 of questionnaire)

FEMALE

No in group	Age Group	The most frequently played instrument	Standard of Performance	
			HIGH	INTERMED.
5	16-20	guitar 4 piano 1	0	1
59	21-34	piano 26 guitar 21 vln 10 recorder 9 clarinet 6	2	24
34	35-44	piano 18 recorder 4 guitar 3 harpsichord 3	4	14
20	45-64	piano 10 guitar 4 strings 3	0	7
9	65+	piano 7 strings 5 organ 2	2	6
MALE				
31	16-20	guitar 13 piano 5 percussion, tuba & flute 3	4	13
90	21-34	guitar 49 piano 24 sax 10, violin 8 drums, organ, & recorder 5	9	52
24	35-44	piano 7 guitar 4 clarinet 4 drums, organ 3	3	11
23	45-64	piano 12 clarinet 4 strings 4	2	11
4	65+	piano 3 organ 2 ww 2	0	3

Although the guitar is a frequently played instrument, particularly in the younger age groups, the 'high' standard is not usually to be associated with that instrument, but rather the piano which is still the most popular of all instruments.

Students who claim that they do not sing (question No 3), and students who can read the music correctly (question 4)

As stated in each of the three analyses of returns, this question may well have been misunderstood by some students. The music was included to determine students' ability to hear the sounds mentally: i.e. as a sight reading exercise. Therefore it seems highly probable that the students who claimed that they could read this correctly, was an over estimation

FEMALE

No in group	Age group	Do not sing at all	%	CAN read music correctly (4i)	%
5	16-20	4	80.0	2	40.0
59	21-34	29	49.2	20	33.9
34	35-44	19	55.9	9	26.5
20	45-64	11	55.0	7	35.0
9	65+	1	11.1	3	33.3
<u>MALE</u>					
31	16-20	23	74.2	11	35.5
90	21-34	62	68.8	22	24.4
24	35-44	13	54.2	8	33.3
23	45-64	15	65.2	6	26.1
4	65+	2	50.0	2	50.0

The % of students both male and female who do not sing is a clear indication of the very low standards of sight singing that exists in music education of adults. The figures are very high indeed, and reflect the low standards of mental hearing that are continually referred to in the requests for wider musical knowledge. It is surprising too, that with the increased interest in the guitar at Goldsmiths' (particularly in the younger age groups) not more students sing. For the guitar is basically an accompanying instrument, for vocal purposes. The above table shows that few adult music students do, in fact, possess a keen aural ability to enable them to hear 'written music as a mental sound', even when the melody is simple.

TABLE G. 6

The reasons for studying music (question 8), and students' preference (12) for the length of time given to course instruction set against Female / Male distribution

FEMALE

No in group	Age group	Studying music		Preference for Course			
		for possible career	Personal Interest	short and intensive %	longer & more grad. %		
5	16-20	5	5	2	40.0	4	80.0
59	21-34	6	54	10	16.9	35	59.3
34	35-44	3	31	4	11.8	22	64.7
20	45-64	-	20	1	5.0	16	80.0
9	65+	-	9	-	-	8	88.9
<u>MALE</u>							
31	16-20	16	15	3	9.7	19	61.3
90	21-34	35	60	20	22.2	46	51.1
24	35-44	8	18	5	20.8	15	65.2
23	45-64	3	20	3	13.0	13	56.5
4	65+	-	4	1	25.0	2	50.0

It will be seen, from the above figures, that a number of students chose to record that they were studying music for both a career and for personal interest. All of these double requests were included in the final figures. As might be expected, the students who are studying music with a 'possible' view to a career, were to be found in the younger age groups. It is, however, interesting that the high number of men in the two younger age groups, who stated their interest to be for a 'possible career', were mostly jazz musicians or guitarists hoping for a performers' living from music. At least 50.0% of these students gave their origin as other than British and were usually W. Indians, Africans, Italians, etc. Four of the students in the Male 16-20 age group were already following a music career in the army.

THE OPEN ENDED QUESTIONS ASSESSED

The open questions introduced into the questionnaire afforded an opportunity for students to state in more detail some of their aims, ideas, concerns, and needs related to the music courses and to the tuition. There was a valuable and large response to these questions, from which qualitative information has been collected. It has been transferred to index cards for easy reference under the following headings:-

- A Individual Aims and Purpose in studying music
- B Student needs for consideration in future planning
- C Student views on existing teaching methods
- D Students' musical background
- E Beneficial classes and courses
- F Other comments (General and amusing)

For ease of reference, the index card system is in two different colours for each college. One denotes appreciative and positive comments, the other concerns criticisms and negative comments.

The open questions were numbered as follows: (taken from the questionnaire)

- No. 9 'Which of the classes you are attending, or have attended do you consider to be the most beneficial?'
- No.15 'Have you any special aim towards which you are working?'
- No.17 'Please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught'.

Question No.9 on beneficial classes & courses

About 55 classes were mentioned by students as having been beneficial to them over the years they have attended classes at Goldsmiths' College. A few students included classes they attended at other institutes (usually Morley or City Lit.). A number of students felt they could not give an answer to this question, as the class they attend is the only class they have experienced. The low standard of written literacy in the answers given by students in the 16-20 age group was most noticeable (many could not spell the name of their own instrument), and not a few of the 21-34 age group found some difficulties in presenting their views clearly. The list that follows is selective. It does not include those classes that received less than five commendations, although many more classes are appreciated.

PRACTICAL PERFORMANCE

Goldsmiths' Choir 15, Goldsmiths' Singers 9. Other forms of singing were mentioned (e.g. singing, voice production and repertoire, choral training, conducting classes), but these did not record more than two votes each.

Goldsmiths' Symphony Orchestra 9 Training Orchestra 11
Rehearsal Band

Piano playing 15 Beginners piano 8 intermediate piano 10
organ 6. As with the singing classes, other piano classes were mentioned but received only slight acknowledgements.

Violin and viola 10

clarinet choir (including all clarinet classes) 8

jazz musicianship 16 jazz workshop 8

Many guitar classes were mentioned, including the following:-

jazz guitar 8 folk guitar 10 classical guitar 15

rock guitar 12 intermediate guitar 16 elementary guitar 7

harpsichord 5

THEORY, GENERAL MUSICIANSHIP

Aural / sight singing, etc. 9 theory 11, basic musical
 knowledge 6 music for beginners 5 general musicianship 5
 practical musicianship 10 reading and writing music 6
 written skills in music 5

HISTORY AND APPRECIATION

Music appreciation 11

Question No. 15 'have you any special aim towards
 which you are working?'

About two hundred and thirty replies have been indexed on the
 'Present Aims' of adult music students, for reference purposes.
 The information has also been cross referenced with the
 Male / Female distribution and in relation to the different
 age categories. Some selection here, has been necessary.
 Where similar comments were made by different students,
 although the wording was slightly varied, the repetition is
 shown by the inclusion of a figure to indicate the frequency.
 The sign / indicates another comment on the same lines.

Although over 80.0% of adult music students are attending
 music classes for personal interests, the majority have
 strong views on what their purpose and aims are in their
 studies. From the age group of 35 onwards, the remarks offered,
 the requests made and the general observations given, show
 an understanding of students' own particular needs as well as
 being aware of personal musical deficiencies (particularly
 in relation to aural training). Most students are seeking ways
 to improve their practical skills, although more and more are
 requesting (as in all of the colleges) classes that will offer

more than just one aspect of musical training, however important this may be. A pianist is expecting knowledge about the music, its historical background, its form, its style, and some theoretical link with the process of learning to play. Guitarists (both beginners and those more advanced) often request for some time to be set aside or incorporated into the practical lesson for instruction in theory and reading. Aural training is realised as a serious omission in the practical classes particularly with singers, who cannot sight sing.

Question No. 15 Individual aims and Purpose in studying music

..... students' comments

Mainly for Personal satisfaction or pleasure

- my own enjoyment 5 / and private ability
- just a hobby to pass time
- for pleasure 3, but want to become more proficient
- initially, personal enjoyment 3 Later, possibly to join an orchestra or small chamber group
- having fun 2: perhaps playing in small groups / use of music to get along with other people 2
- I study and practice because I like doing it, no other reason
- just general improvement
- to play guitar for my own amusement
- for personal satisfaction 2 of becoming a more competent musician
- music is a leisure activity for me 2 / attainment of skill
- relief from purely mental activities
- to play well enough to give others, as well as myself, pleasure and not annoyance!

- so long as I can feel a continual improvement
- music as a retirement interest
- to learn and therefore enjoy music more
- no aim 38 / yes 8 / not really an aim 9

PRACTICAL MUSICIANSHIP

- knowledge of different styles with a view to competent performance and playing at home
- as high a standard as possible in piano playing
- to play proficiently 2 / to become proficient at playing from music (ww player)
- to play violin in an orchestra / play violin for family enjoyment / good degree of technique and musicianship (vln)
- ability to improvise (guitar) / become a good jazz improviser 2
- I would like to be able to be good enough standard to perform on a classical or electric guitar, and hear music generally
- an ability to play and hear music generally, traditionally
- to become competent enough to play with other musicians
 - (a) in college with those on similar course, (b) professionally
- to improve a great deal and make a living playing music
 - / to play as much as possible / to play well
- good performance through good aural perception, theoretical knowledge and perfect technique
- to be able to play an orchestral instrument / to play in an orchestra 2 and jam sessions / I would like to be a solo singer (possible membership of a choir and occasional solo singing)
- to become a chamber music player of a high standard with a substantial repertoire (violin and viola0 / to play quite well.

- to learn more about classical music and how to play it
- I would very much like the Goldsmiths' Choir to perform major choral works possibly with a choir from another college
- just taken LRAM (piano teachers) recently. Advanced piano class has been very helpful
- moderate mastery of guitar
- a diploma in clarinet (for other diploma requests, see 'General Musicianship')
- to have some form of musical skill which I can use with children
- to further my career as a drummer in a band / to be a very good drummer
- playing like Jimmy Page
- military band master (prof. army musician 3)
- possibly to freelance kit and percussion or to a symphonic orchestra
- No. I would only like to be a competent guitarist 2 / to have time to pursue my chosen instrument (guitar) / perfecting techniques of playing guitar / to know more about music / to play guitar competently 2
- to play in a band (full or part time) 4 / to play in a group 2 / to be in Goldsmiths' 'Big Band' 2 / military band
- playing the organ or piano in a pop group / to join a group
- being able to play the piece I admire with not too much difficulty / to be able to play a simple piano piece
- to be a professional musician 4
- improvement of technique 3 / to improve standard of playing 4
- increased knowledge of repertoire / high level of practical competence
- a fairly good violinist able to play in orchestras
- personal attainment on a violin
- only to play well 2 / to play competently / to play

reasonably well in a small music group / good enough to play and read solos

- to play the piano well / better, and to enjoy doing so!
- to play guitar well enough to work with young children in school and to play well enough to master some popular folk songs / using guitar in the classroom because I am a teacher
- to play and sing some folk songs / to play guitar at a reasonable end
- to learn a new musical instrument
- to become a master percussionist
- playing the piano / to play better 2 / to play well 2/ to be able to play guitar and recorder reasonably well and with good tone
- to improve technique and interpretation of music with regard to piano
- to play early and baroque music for pleasure
- to make the sort of sound that I want to make and be able to do justice to composers
- violin for country dance band and accompanying folk songs
- to play in a steel band
- to gain a polished, creative, 'individuated' lieder, oratorio and concert aria proficiency, and to put the finishing touches on three lieder I have written, and to finish a sacred cantata
- to become a competent clarinetist (grade VIII +)
- broaden musical knowledge and enhance practical lessons
- to become a reliable player, an asset rather than a liability!
- to perform at public recitals (singer) / concert singing
- improvement of my voice 2, sight sing and sight singing techniques / in order to sing with a choir

- general improvement in performance 2 and orchestral participation
- voice production to amateur concert quality / to be a very entertaining singer
- performance on organs (church)
- to play well and to understand what I am playing
- organ (grade VII) F 65+, passed July 1978
- instrumental improvement CRITICISM: piano more discipline than at present

GENERAL MUSICIANSHIP (Aural, sight singing, theory, etc.)

- having heard a tune I like, to be able to play it properly on an instrument
- for composition purposes and some day to be able to teach music
- graduation with a view to entering a field in musicology / higher degree
- writing, performing and teaching music
- singing, guitar playing and writing music (Ceylon)
- to be competent at reading music / to be able to read, write and play music 3
- to be able to read 2 and write music for the guitar fluently
- composing / to master the techniques of writing and reading music in order to compose and later to play an instrument
- to gain a good standard of musicianship / to improve general standard of musicianship / better general musicianship
- improve ability to read music / competently / to be able to sight read music with sufficient ease to sing in a choir
- competent musicianship for jamming and exploring musical ideas
- improving personal proficiency and increasing theoretical knowledge

- all round musicianship
- to write and have used, arrangements for Jazz Big Bands, and to run my own small groups, semi professionally
- theory and practical advancement
- to be able to play and read music well 5 / to compose
- to develop musical literacy sufficiently highly to enable spontaneous improvisation and composition to be of a good standard
- consolidation of fragmented knowledge picked up whilst working as a professional musician
- simply, better understanding of underlying theory
- to improve my song writing and arranging
- LRAM diploma / grade VI organ / LRAM or ARCM teaching / ARCM diploma / grade VIII clarinet and comparable level of musicianship / grade VI
- to be eligible for a place in any one of the reputable amateur orchestras in London
- to be able to hear music mentally, without a piano
- to take a B. Mus. in the future and possibly to teach / graded examinations / if possible, B. Mus. Durham

APPRECIATION

- appreciation for concerts, etc. basic theoretical knowledge
- greater understanding of past composers'2 (classical 2) methods, appreciation of same, ability to teach this to others
- an extensive understanding of sound employed for the sake of art
- to obtain a better understanding of modern jazz
- greater understanding of musical structure: participation in choral / madrigal singing
- to a better understanding of music 2 when attending concerts, also maybe to play in an orchestra later
- a greater understanding of music and knowledge of a wide

repertoire

GENERAL AIMS

- a better understanding of music 4
- to gain general competence / being a better musician 2
- yes, to be in a position to convert my dreams and aspirations into reality
- to be able to help tutor a newly set up steel band in my school
- Xmas concert 2 / concert
- using music in my career as an infant teacher
- as an aid to my own teaching and to improve standard of solo performance (advanced piano)
- I want to learn skills in music to understand human societies (India)
- to study music full time at college
- keeping myself sane (by losing myself in music, as an antidote to outside pressures)
- certainly not to give regular public performances / to be a good wood wind player
- to give up the 9 to 5 job, and play some music
- possibly to obtain a degree or to arrange and orchestrate
- play and build own electronic instruments
- a diploma / reaching diploma standard / ARCO general musicianship / M. Mus. / teaching
- relief of long boring evenings
- to improve as much as I am capable of / just improvement, enlightenment

Question No 17 'Please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught'

Over 150 comments were offered on this question, and about 10 criticisms. In many cases, students were quite satisfied

with the kind of courses on offer at Goldsmiths', although the conditions under which some of these function gave cause for criticisms. There is, with all of the three Literary Institutes a desire for smaller classes and for improved working conditions. More careful grading of students' abilities was mentioned by many students as being essential for better class teaching. There was also an urgent request from instrumental players for greater opportunities to make music in smaller groups.

The pattern of occasional week end, day and short courses gained some support, as did the request for classes to be offered at times other than those offered by the present timetable. There is need for a class / classes in orchestral techniques / including platform presentation, where instrumentalists may learn and study the basic orchestral repertoire and playing techniques. This would not be another orchestra, but structured as sectional training (for strings, wood wind, brass, etc.). As one student aptly remarked, "Only two clarinets can play in every orchestra". Above all, there is this overall search for more 'depth' of knowledge, and a growing concern that courses should offer more than one aspect of musicianship and general musical knowledge (see remarks under other two colleges). The list of comments that follows is selective. Further details will be found in the Indexed Records System under B.

On smaller classes

- would like bigger rooms / I think if we were given a bigger room to spread out in, as it is a small room in which to learn the guitar
- small group (one to a part), tutor in attendance all the time
- smaller groups where people may play together separate

rock music, and for theory classes

- small chamber ensembles 3 of both wind and strings, to work seriously on specific pieces: e.g. Schubert octet etc. would have to insist on (a) regular attendance (b) proper practice
- I would like to see more possibilities for ensemble work with other instrumentalists as a small group, e.g. quintets, mixture of wind, strings, and keyboard instruments.
- individual instrumental lessons, expect to pay higher fees for such
- it would help concentration if large rooms were sound-proofed
- group instrumental classes, provided numbers are kept low. Not more than 10 students for a 2 hour class
- opportunity for even smaller ensembles than Goldsmiths' Singers / Opera
- regular group teaching 2 with the possibility of additional individual tuition 2
- piano with fewer than the dozen or so now in the class (say, max: 6-8) using more than one piano at a time. Otherwise, it gets very boring especially over 3 hours / piano classes might be a bit smaller numbering under 15
- more opportunities for individual tuition related to the group classes / smaller groups for practical tuition
- I am really only interested in piano playing, therefore tuition in small groups is just what I want
- satisfied with class 2, 'though a 1:1 relationship would be better' / happy with classes I attend (France)
- for instrumental classes very small groups of people of the same level
- I would prefer lessons to be in a quiet atmosphere at one

of the rehearsal rooms (for adv. classes). Some liaison with the folk and jazz groups might be interesting and would enrich one's technique

- small groups doing intensive practical and theoretical work opportunities to play and discuss music with other (musicians) students within the college. More jazz and rock orientated debates and get together (jams). Time for some individual tuition
- smaller classes - longer playing time. Tutor on hand, if needed for extra work
- small group working thro' a number, analysing, discussing, recording and playing it until the group can 'blow over it'.
- a course split in two, to discuss and analyse / theory, etc. and the other part to play set pieces 2, as opposed to orchestral work and wind only classes
- group piano class would be better with fewer students, as only one can play at a time
- smaller groups / smaller groups, more individual attention
- theory and practice being taught together
- similar to now / smaller classes, more detailed division of classes in terms of ability
- small classes of a specific level of comprehension

Other comments by students

- there would be many advantages of rock and jazz groups or workshops
- they could have classes of rock and jazz, and a compilation of musicians in the college to help other people form bands
- I would like to see more composition and general harmony being included in the lessons taking place (pianist)
- a worthwhile course spread over a long period, clearly

explained and presented in an understandable manner,
so that students can understand the meaning of the subject
(16-20)

- a course of beneficial nature dealing in a good understanding of music, past, present and future. Music to be enjoyed by all
- music used today
- occasional combining of classes such as, guitar and percussion for practice in group playing
- no new comment, as I am fortunate to have a class which is structured as well as I could have wished. i.e.
'percussion for experienced players' in which 7 or 8 of us play as a purely percussion ensemble
- I would like to see individual tuition especially in guitar and piano in the evenings about 7-9 (every weekday and Saturdays)
- a jazz degree for 'starring' young jazz musicians in London
- bass guitar evening course
- the jazz workshop which I have attended for 3 years has been of the greatest benefit to my playing: it is where I have learned to play jazz (USA)
- guitar, all different styles
- everything is all right (Italy)
- in respect of the clarinet class, I would like offered:-
 - 1 individual tuition
 - 2 smaller groups
 - 3 more selection, according to standard
 - 4 the opportunity to play with other instrumentalists
- personally, I would like a course which examined blues and related music in depth, practising various aspects and generally building up ideas for improvisation
- a jazz listening class, analysing what happens in relation to theory

- (ii) graded i.e. Elementary, intermediate, advanced
- (iii) classes of under 25 pupils (guitar)
- I'm satisfied with what I've been learning (France) 2
- Country and Western music, mainly various songs and styles of playing (with introduction of the leading country singers) for intermediate and advanced students
- a course where I can learn theory and piano at the same time
- courses seem pretty good as they are
- it would be useful if courses applicable to jazz were put on every night of the week, rather than have classes clashing: e.g. Big Band and composition (Monday)
- weekend 'composite' workshops for life time student singers. Small chamber orchestra and experimental conductors, etc. (USA)
- high standard and satisfying
- extension (at a moderate advanced level) of 'Music for Beginners', with emphasis on sight singing
- happy with present arrangements
- instrumental teaching which incorporates a good background of theory and some opportunities for group playing
- I should like to have a chance to play orchestral music. With only 2 clarinets required per orchestra, there is an obvious difficulty
- more part time B. Mus. Courses in the provinces as carried out at Goldsmiths'
- cross discipline course for combined Honours in Music History / History of Art. At present, a student of the History of the two arts is completely disadvantaged.
- very satisfied with music appreciation class
- courses which give theory as part of musical training, not just having to pick it up as you go along, but a special

period set aside for it

- part time, daytime, degree courses for adults and opportunity to gain qualifications for admission to degree courses
- sight singing and voice production to aid pupils who are able to sing, but find difficulty in learning songs
- two piano work (with 2 good pianos which tune for use)
- usual theory, harmony, keyboard harmony, etc. classes
- am satisfied with the present course (choir), except that I would like to perform more of the major choral works
- a course covering a narrower field, i.e. a particular period or composer
- I feel that short, intensive course could greatly benefit those students prepared for them previously
- training for choral singing, concert going and analysis (before and after)
- composition, group method with group performance of own original works. Concert performance of standard works for piano classes
- elementary courses on other keyboard instruments e.g. harpsichord, organ
- present programme adequate, but a preparatory class for Open University A 241 'Elements of Music' course similar to those for the O.U. Foundation Courses would be useful (Iceland)
- I would like to see some music appreciation and history of music and of composers 2 brought in to help one's knowledge (re solo singing)
- very satisfied with the high quality and practical teaching received (in ILCA Ad. evening classes), having regard to the mixed quality of students
- solo tuition to permit separate classes in voice production

and interpretation

- a course specifically geared to teaching Diploma syllabuses
- theory of music in class work
- I would like to see a course designed specifically for students working on LRAM / ARCM syllabuses, also the questions of teaching and psychology
- chamber music as well as individual instruments and orchestra (string player) 3
- awareness of stage presence and discipline of players whilst on a platform: a series of short discussion courses or part of 'orchestral instrumental tuition'
- class to help me towards A.B. Grades VI, VII, VIII theory exams., without waiting for the second half of the beginners class
- I would like to see a kind of 'discrimination' in favour of students who are really keen, and (for recorder) opportunity for practising with clavichord
- short course on the history of music and musical instruments with special emphasis on those of the Middle Ages
- aural training classes for theory and practical / intensive ear training / examinations. Beginners' choir for people who can't sight sing
- more piano tuition
- inclusion of violin into a class of folk music (i.e. not directed towards performance in Goldsmiths' Orchestra)
- courses offering specific help to groups of students each studying for (a) particular level of graded examination, theoretical and practical to diploma
- I'd like to see a course covering the development of other countries, e.g. America, China, India, S. Africa
- it might be worthwhile to start a conductor's course, preferably with several skilled conductors each teaching

- a small group. Weekend master classes may also be useful
- diverse courses into other types of music: a pool of musicians which can get together and play with people, overseered by tutor or a mature student
 - intensive tuition for high standard of chamber music playing. (minimum of 26 minutes per session) An experienced coach with a profound knowledge of chamber music
 - sight reading away from (and with) the instrument. Ear training within the orchestra, to be taught very informally
 - an organ class held during evening (Mon-Fri) opposed to or as well as Saturday morning class
 - courses like GRSM or LRAM
 - as at present, plus more use of equipment e.g. very good replaying equipment for tutor use
 - courses for beginners required to be longer (not mixed with advanced)
 - courses seem to be quite adequate, but it would be nice to see classes held more frequently per week e.g. 3-4 times a week. Maybe a Saturday class
 - public, live concert for modern jazz music
 - any course, but with an aim at public performance by the end (where appropriate)
 - I would like to see more practical courses devoted to instrumental technique
 - (i) a degree course in arranging and orchestration
 - (ii) more jazz courses, practical and theoretical
 - (iii) a substitute jazz course in the 8 grades of music, as opposed to the classical offered by the A.B. (Burma).
 - harmony for class and jazz music 2 / individual tuition / ear training
 - more student participation (involvement) / all taught in small steps with immediate application

- melody and song writing - / orchestration (2 year course)
- individual and group tuition, perhaps involving 2 nights a week
- electronic music 2 / with individual head phones
- a combined reading / writing and playing course for guitarists
- a course on the personalities and musicians of jazz
- more variation in courses i.e. intensive as well as gradual
- I would like to see a class for day, like weekend or half day
- I enjoy the present classical guitar class with its individual tuition
- I would like to be able to attend an early music ensemble, or classes on early music, but the present ones available are either difficult to reach or too far to travel, or start at too high a standard
- recognition of usage of harmonic structures used by classical / modern composers
- analysis of forms of baroque, classical and romantic music
- very basic understanding of music, especially reading of music 3 / and improvisation 2 / intensive sight reading / sight reading and composition
- how to set up a steel band in your own school, and how to go about training the children to play them
- course would be helped if there were L.P. records and sound films also
- an annual weekend course for advanced wind players would be most helpful
- at my age (65+), I am interested only in my present course, which is giving me satisfaction / satisfied with the present methods of teaching / happy with what I have
- daytime orchestra (training), string orchestra (daytime)
- more time (and space) allocated to 2 piano classes. Master

classes can be excellent, if a very high standard of competence is insisted upon

CRITICISMS

- a more exact build up to 'A' level (army 16-20 musician)
 - violin course is my first one at a college. I see that when being taught music, theory should act a large part in the lessons, as I think you would learn faster (St. Lucia)
 - something with more of a set structure with set goals! concentrate to work to an end. Greater facilities, better equipment and perhaps outside speakers and lecturers
 - individual guitar course (instead of three hours for all, 20 or 30 minutes for each person)
 - the course (violin) I am doing is very good, but the abilities are very wide. A group of up to 6 or 8 at elementary, intermediate and advanced levels would be more useful with small sessions for individual tuition
 - the guitar course should definitely be subdivided into ability groups, no more than 12 or so
 - the class I attend (music appreciation) is just as I like it, but too much noise from other classes: a piano in tune: decent record player provided and comfortable chairs please! Thank you.
 - as a very indifferent player, I feel sometimes too much is provided for the competent
 - can we encourage more people to 'have a go' and so enjoy themselves
 - better conditions for appreciation classes are an essential at Goldsmiths', at least, and better equipment also
-

C TEACHING METHODS students' comments

- a course of piano and theory at the same time. Teaching method difficult, as so much depends on constituent members of group / class (ability to learn quickly, etc.)

Criticism

- a more narrow range of competence within the main group, so that no playing time is lost. Instruction then applies to the whole group, more rapid progress can then be made.
- aural training inadequate and severely overcrowded. No methodology taught

D ON MUSICAL BACKGROUND

- no comments or criticisms to supplement remarks given in other parts of the questionnaire

E BENEFICIAL CLASSES

This has been fully covered in the answers given to question No 9. Further comments on some of these classes may be found in the Index Filing System under the above heading.

F and G OTHER COMMENTS.....General or Amusing

- in the guitar class, listening to music on cassette should be part of the lesson, as this would help to keep interest going, and give one encouragement to practice harder.
Also, the music one is learning, should be heard on another instrument beside the one being taught, so that a total concept of music can be grasped. (Barbados)
- my special aim is 'electronic engineering' (from someone

who attends the class 'electronic music')

- I have the intention of making up a group as soon as I am through in music

Criticisms

- I'm afraid I find this questionnaire badly designed; depending upon your sample, you are going to get / draw some odd conclusions (Some questions are far too open ended)
- this research could do nothing but benefit for full time B. Mus courses, if extended in that direction
- question No. 7 'How did you come to hear about classes.....'

Feeling.

- can special care be taken to allocate rooms for rehearsal groups where acoustics are reasonable. Also, if pianos are needed, can they be tuned?
- teaching methods are (or appear to be) sadly out of date, as is timetable organisation
- it would be helpful to have a larger room, also foot stools and music stands (guitarist)
- I think your field of research may be a bit limited.

See, for instance, the range offered in the ILEA Greenwich / Eltham and Catford Institutes

Music at Goldsmiths' College has a long and valued tradition. Classes at the moment, find their students largely from the age groups up to the age of 35/44 years, and, unlike the pattern normally expected, Goldsmiths' has a greater number of men than women music students in the S.A.S.S.

With the increasing role of a College serving its local

community, many of these adult music students attend classes in the popular forms of music making and relative theoretical instruction. The college has its own choirs and orchestras, but the support for these is not so marked as 25 years ago when 3 orchestras and at least 3 choirs met concurrently each week. Goldsmiths', like Morley and the City Literary Institute, has had many years of experience in promoting music classes for adults at all levels of ability. As a constituent college of London University, courses in Adult education exist to provide tuition leading to University degrees and diplomas. The part time music degree of London University is one such course that has been initiated and developed over the last few years. Goldsmiths' College continues to organise London University Extra Mural classes in music and provides some facilities for Open University Courses. There are obvious gaps in the present programme of music courses leading to Higher Education, but diversification and future planning will help to bridge these omissions, by providing more intermediate and advanced music tuition for students committed to 'continuing education'. This will be important to cater for the 22.7% of students who are studying music for vocational reasons.

Goldsmiths' Adult Education is undoubtedly concerned with the provision of equal opportunities for the less educated and underprivileged groups in society. In music, this is clearly shown by the support given to further the needs of so many guitarists with classes offering elementary instruction. Meeting the needs of the community at large is an ever increasing task, and must inevitably result in overall lowering of high standards of musical performance.

As has been mentioned, students from all age groups are looking for quality teaching that offers more than one aspect of musicianship; and they are not adverse to criticising methods of teaching although their judgements are not always valid or even understood fully.

Above all else, there is an underlying urgency for smaller classes and for a more generous staff / student ratio in music education. Such is the nature of the subject, that small groups and carefully graded courses are highly desirable if the teaching is to be effective and productive. Goldsmiths' provides many short courses in music, week end and week day courses, and these have been well received, with students requesting that they be continued and developed.

Remarks from the students have received much attention throughout the assessment of this first questionnaire return. At a later stage, the information provided by the three colleges together with a number of ILEA Adult Education Institutes in the Greater London area will be reassessed. Recommendations and suggestions will follow accordingly.

As courses develop and become more structured to meet the demands of students' continuing education, there will be greater demands for vocational and non-vocational guidance at all levels. It would seem to suggest that a music advisory service is desirable in all adult music departments where the numbers are large, to help students to plan and discuss their personal needs in relation to course programmes on offer.

THREE COLLEGES

1492 = 47.55%

SPRING TERM 1978

out of 3138 distributed

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Already, students of three music departments in Adult Education have kindly co-operated by completing this same questionnaire. It is part of a research study being undertaken by a music tutor in this field. A number of selected Adult Evening Institutions within the ILEA area are being invited to share in this project.

It will be of great assistance if all the questions are answered. Please do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations on such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answer will be carefully studied and classified accordingly.

Percy F. Corben (Research Tutor: L.U. Goldsmiths' College)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London Institute of Education. (Head of Music Department: Professor Keith Swanwick).

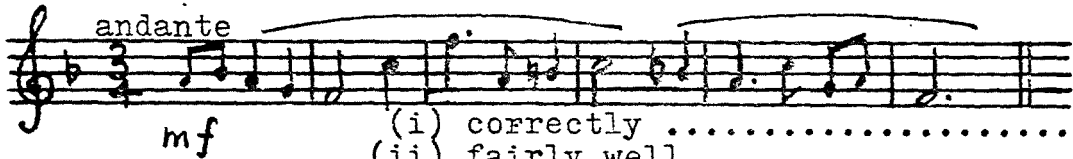
KINDLY GIVE THE NAME OF YOUR COLLEGE OR INSTITUTE.

.....

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED.

ON MUSICAL BACKGROUND

RETURNS 70

1. Is your reason for attending classes mainly to
 - (i) listen to music ? 266 17.82
 - (ii) perform music ? 1119 75.0
 - (iii) obtain theoretical knowledge ? 644 43.16
- 2.a) Do you play any instrument(s)?Yes. 1219 81.70
No. 274 18.36
- b) Please name the instrument(s) you play
- c) Do you consider your playing to be of
 - (i) a high standard ? 176 11.80
 - (ii) an intermediate standard ? 659 44.1
 - (iii) an elementary standard ? 388 26.0
3. Do you sing ?
 - (i) not at all 727 48.7
 - (ii) in a choir 501 33.5
 - (iii) solo 285 19.10
4. Can you read this music without the aid of an instrument?

 - (i) correctly 565 37.8
 - (ii) fairly well 570 38.2
 - (iii) not really 363 24.5
5. What kind of music has a particular appeal to you ?
 - (i) Folk 375 25.0
 - (ii) Jazz 423 28.0
 - (iii) Early Music (medieval) 569 38.1
 - (iv) Traditional Music (classical, romantic, etc.) 1266 84.8
 - (v) Modern Music (avant-garde, electronic, etc.) 250 16.7
 - (vi) Operatic 617 41.3
 - (vii) other music (please specify) 302 20.2
6. Do you attend concerts, recitals or operas regularly ?
 - (i) not at all 57 3.8
 - (ii) occasionally 673 45.1
 - (iii) fairly often 615 41.2
 - (iv) very often 147 9.8

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?
 - (i) by personal recommendation 694 46.5
 - (ii) through college publicity 676 45.1
 - (iii) some other means (please specify)
8. Are you studying music
 - (i) as a possible career ? 260 17.4
 - (ii) purely for personal interest ? 1223 81.9
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.
 - (i)
 - (ii)
 - (iii)

10. How highly do you value group participation in music ? RETURNS %
(e.g. chamber/ensemble, choir, orchestra, class performance)
- | | | |
|-------------------------------------|-----|-------|
| (i) very highly | 968 | 64.88 |
| (ii) fairly highly | 371 | 24.86 |
| (iii) not particularly highly | 144 | 9.65 |
11. For what kind of music activities do you think small groups of 8 or less are best?
- | | | |
|---|-----|-------|
| (i) Practical Musicianship/Theory | 682 | 45.71 |
| (ii) Instrumental | 903 | 60.52 |
| (iii) Appreciation classes (listening)... | 142 | 9.52 |
| (iv) Singing classes | 367 | 24.60 |
| (v) Written skills and analysis | 291 | 19.50 |
12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?
- | | | |
|------------------------------------|-----|-------|
| (i) short and intensive | 198 | 13.27 |
| (ii) longer and more gradual | 855 | 59.32 |
| (iii) no preference | 383 | 25.67 |
13. Do you prefer homework to be
- | | | |
|---|-----|-------|
| (i) set? | 728 | 48.79 |
| (ii) left to your own discretion? | 670 | 44.91 |
14. Do you feel that the social aspect of adult music education is
- | | | |
|---|-----|-------|
| (i) unimportant? | 424 | 28.42 |
| (ii) as important as the musical aspect? | 917 | 61.46 |
| (iii) more important than the music? | 12 | 0.80 |
| (iv) important, but not so important as the music ... | 130 | 8.71 |

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?
.....
.....
16. How important to you are the facilities for individual tuition?
- | | | |
|--------------------------------|-----|-------|
| (i) very important | 579 | 38.81 |
| (ii) fairly important | 370 | 25.00 |
| (iii) not very important | 440 | 29.50 |
17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.
.....
.....
.....
.....
.....
18. Finally, it would be very helpful if you would give the following information.
- | | | |
|---|-----|-------|
| (i) Country of origin | | |
| (ii) Male or Female | | |
| (iii) Age group (please tick appropriate group) | | |
| 15 - 20 | 68 | 4.56 |
| 21 - 34 | 577 | 38.67 |
| 35 - 44 | 266 | 17.83 |
| 45 - 64 | 404 | 27.08 |

PAGE
NUMBERING
AS ORIGINAL

Mention has been made of the fact that students are seeking a more 'scholarly approach' to their teaching. They expect in some cases a more 'professional' attitude from their tutors. Students of all age groups are keenly motivated and expect to be worked hard to achieve and develop higher standards of attainment. These matters will be enlarged upon in a later section of this study.

Of the instruments played by students, the pianoforte is still the most popular, particularly with the middle and older age groups. The younger students tended to offer more instruments - 2, 3, or even 4 - but rarely with any standard of excellence regarding performance. Might this be a result of the music teaching in the formative years of schooling over the last 30 years? From the statistics, fewer music students sing (48.73% replied 'not at all'), and an even higher figure of 62.73% could not read the simple 6 bar melody accurately. It has been stated that this figure could well be much higher.

From the many comments and requests made, students are asking for more guidance that will enable them to hear music mentally, to sight sing and to relate their ear training to their particular musical skills.

While students are mostly interested in the mainstream of traditional music (84.85%), operatic music also has a particular appeal for 41.45%. Only a few seem to be interested in the music of our own time.

Vocational and non-vocational intentions overlap to a considerable degree in our music classes. While the majority (81.97%) attend classes mainly for personal interest, 17.43%

of students have aims connected in some way with music as a possible career. With plans for 'continuing education' playing a large part in the future of Adult Education, it would seem reasonable to assume that the vocational element will demand more attention in course programmes. Higher Education will also be opening its doors to mature students many of whom are looking for classes to offer them alternative means of entry to University courses. The non-vocational music student will continue to be the mainstay of our classes. These are the students who are asking for structured and group teaching, with more grading of abilities to ensure progress in the classroom situation. The figures on the subject of 'smaller classes' speak for themselves. Of all the remarks made by students, those concerning the size of classes give them cause for much concern. Music teaching demands small numbers to be effective in classwork where individual performance is developed. The criticisms made regarding the time wasted while a tutor teaches one person in front of the others is very valid.

Student Information (from Open Questions)

As the detailed reports show, response to these questions was numerous. The remarks have been card indexed for easy reference. Each college, with its own musical tradition received much praise and commendation from students, many of whom had a long tradition themselves of regular attendance over many years. The remarks made were with modesty and understanding. A few criticisms have also been indexed for reference.

Organisation

Various suggestions were offered, from the need for more day-time, weekend and whole week courses to exchange visits with other countries. All too often the requests for certain classes revealed that students were not even aware that such classes already existed. There would, therefore, appear to be a need for an advisory service solely concerned with this subject. Students need guidance in planning their studies, and ask for fuller information about courses advertised in college prospectuses, setting out clearly the work to be covered in the teaching.

A number of students stated that they would appreciate being told something of the findings of this questionnaire.

An 'Information Document' has been prepared for them giving overall facts, figures and comments. A second questionnaire has been circulated to a selected number of ILEA Adult Education Institutes during the Spring, 1978.

CHAPTER FOUR A SECOND QUESTIONNAIRE

- carried out in a selected number of ILEA Ad.Educ.Institutes at the suggestion of the National Institute of Adult Education, Leicester.

To ensure a more representative and balanced opinion of music education in adult non-vocational studies, a second questionnaire (identical in all respects to the first questionnaire ~~except~~ for the introductory, front page) was addressed to a selected number (a cross section of NSEW of the Greater London area) of ILEA Ad.Educ.Institutes where music courses are active and often extensive. Although 12 Institutes were invited to take part in this survey, 10 finally agreed to do so. These Institutes represented about 30/35 branches of adult education where music classes take place.

Acknowledgements and thanks are made to the following Institutes, their Principals/Tutors in charge and music tutors for their willing co-operation in this venture. The number of returns compared favourably with those received from the first questionnaire and produced a 46.65% return (against 47.55%).

The list that follows gives the names of the Institutes who took part, and the number of questionnaires distributed and returned.

ILEA (SELECTED) AD. EDUC. INSTITUTES..... who took
part in the SECOND QUESTIONNAIRE

Ad. Educ. Institute	code	distributed returned		= %
1 Chelsea/Westminster	CW	60	35	58.0
2 Dulwich	D	200	97	48.5
3 Eltham	E	300	145	48.33
4 Greenwich	G	100	69	69.0
5 Highbury Manor	H	60	33	55.0
6 Marylebone	M	89	59	66.3

- list continued from previous page.....

Ad. Educ.	Institute	code	distributed	returned	= %
7	Mary Ward Centre	MWC	75	6	8.0
8	South Bank	SB	60	28	46.7
9	Stanhope	S	375	151	40.3
10	Working Men's Coll.	WMC	100	39	39.0
			1419	662	= 46.65%

The distribution of questionnaires was carried out by postal deliveries. A copy of the invitatory letter to Principals/Tutors in charge is to be found in Appendix II, dated February, 1978. In addition, a note to tutors was enclosed when the questionnaires were despatched, requesting their co-operation in both the distribution and the collection of the papers during the Spring Term, 1978.

ILEA AD. EDUC. INSTITUTES

The Quantification of Questionnaire Data

A simple frequency distribution of the replies to this second questionnaire will be found on the sheet headed 'Quantitative Statistics and %' (see ILEA Ad.Educ.Institutes, dated December, 1978).

Statistical Comments

- 1 The total number of adult music students who returned a completed questionnaire numbered 662, and provided a representative body of student opinion from a cross section of the ILEA Ad.Educ. Institutes in Greater London(46.65%). Music students at these establishments attend mainly for personal development and interest. 77.64% stated that their reason for attending classes

QUANTITATIVE STATISTICS AND %

FOR ILEA AD. EDUC. INSTITUTES

DECEMBER, 1978

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

Returns:

662 = 46.65%

from 1419 distributed

145

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Already, students of three music departments in Adult Education have kindly co-operated by completing this same questionnaire. It is part of a research study being undertaken by a music tutor in this field. A number of selected Adult Educ. Institutions within the ILEA area are being invited to share in this project.

It will be of great assistance if all the questions are answered. Please do not write your name anywhere on the paper. Your answered will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations on such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answer will be carefully studied and classified accordingly.

Percy F. Corben (Research Tutor: L.U. Goldsmiths' College)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London Institute of Education. (Head of Music Department: Professor Keith Swanwick).

KINDLY GIVE THE NAME OF YOUR COLLEGE OR INSTITUTE.

.....

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED.

PLEASE TICK ANSWERS IN THE BOXES PROVIDED, AND WRITE IN
ADDITIONAL INFORMATION AS REQUESTED

ON MUSICAL BACKGROUND

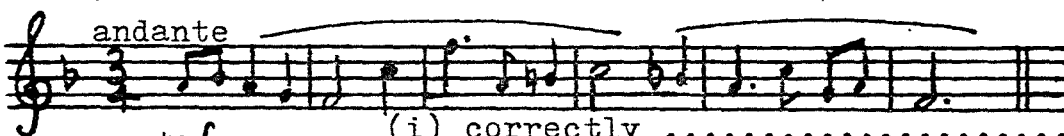
RETURNS %

1. Is your reason for attending classes mainly to
- | | | |
|---|---|-------|
| (i) listen to music ? | <div style="border: 1px solid black; padding: 2px;">113</div> | 17.07 |
| (ii) perform music ? | <div style="border: 1px solid black; padding: 2px;">514</div> | 77.64 |
| (iii) obtain theoretical knowledge ? | <div style="border: 1px solid black; padding: 2px;">174</div> | 26.28 |
- 2.a) Do you play any instrument(s)?Yes.

444

 67.52
No.

204

 30.81
- b) Please name the instrument(s) you play
- c) Do you consider your playing to be of
- | | | |
|---------------------------------------|---|-------|
| (i) a high standard ? | <div style="border: 1px solid black; padding: 2px;">48</div> | 7.25 |
| (ii) an intermediate standard ? | <div style="border: 1px solid black; padding: 2px;">218</div> | 32.93 |
| (iii) an elementary standard ? | <div style="border: 1px solid black; padding: 2px;">190</div> | 28.70 |
3. Do you sing ?
- | | | |
|-----------------------|---|-------|
| (i) not at all | <div style="border: 1px solid black; padding: 2px;">274</div> | 41.39 |
| (ii) in a choir | <div style="border: 1px solid black; padding: 2px;">251</div> | 37.91 |
| (iii) solo..... | <div style="border: 1px solid black; padding: 2px;">137</div> | 20.69 |
4. Can you read this music without the aid of an instrument?
- 
- | | | |
|------------------------|---|-------|
| (i) correctly | <div style="border: 1px solid black; padding: 2px;">225</div> | 33.99 |
| (ii) fairly well | <div style="border: 1px solid black; padding: 2px;">271</div> | 40.94 |
| (iii) not really | <div style="border: 1px solid black; padding: 2px;">157</div> | 23.72 |
5. What kind of music has a particular appeal to you ?
- | | | |
|--|---|-------|
| (i) Folk | <div style="border: 1px solid black; padding: 2px;">184</div> | 27.79 |
| (ii) Jazz | <div style="border: 1px solid black; padding: 2px;">142</div> | 21.45 |
| (iii) Early Music (medieval) | <div style="border: 1px solid black; padding: 2px;">217</div> | 32.78 |
| (iv) Traditional Music (classical, romantic, etc.) | <div style="border: 1px solid black; padding: 2px;">554</div> | 83.68 |
| (v) Modern Music (avant-garde, electronic, etc.) | <div style="border: 1px solid black; padding: 2px;">107</div> | 16.16 |
| (vi) Operatic | <div style="border: 1px solid black; padding: 2px;">274</div> | 41.39 |
| (vii) other music (please specify) | <div style="border: 1px solid black; padding: 2px;">112</div> | 16.92 |
6. Do you attend concerts, recitals or operas regularly ?
- | | | |
|--------------------------|---|-------|
| (i) not at all | <div style="border: 1px solid black; padding: 2px;">45</div> | 6.80 |
| (ii) occasionally | <div style="border: 1px solid black; padding: 2px;">339</div> | 51.21 |
| (iii) fairly often | <div style="border: 1px solid black; padding: 2px;">209</div> | 31.57 |
| (iv) very often | <div style="border: 1px solid black; padding: 2px;">57</div> | 8.61 |

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?
- | | | |
|---|---|-------|
| (i) by personal recommendation | <div style="border: 1px solid black; padding: 2px;">336</div> | 50.75 |
| (ii) through college publicity | <div style="border: 1px solid black; padding: 2px;">235</div> | 35.50 |
| (iii) some other means (please specify) | | |
-
8. Are you studying music
- | | | |
|--|---|-------|
| (i) as a possible career ? | <div style="border: 1px solid black; padding: 2px;">45</div> | 6.80 |
| (ii) purely for personal interest ? | <div style="border: 1px solid black; padding: 2px;">587</div> | 88.67 |
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.
- (i)
- (ii)

10. How highly do you value group participation in music ? RETURNS %
 (e.g. chamber/ensemble, choir, orchestra, class performance)
- | | | |
|-------------------------------------|-----|-------|
| (i) very highly | 410 | 61.93 |
| (ii) fairly highly | 166 | 25.07 |
| (iii) not particularly highly | 47 | 7.10 |
11. For what kind of music activities do you think small groups of 8 or less are best?
- | | | |
|---|-----|-------|
| (i) Practical Musicianship/Theory | 239 | 36.10 |
| (ii) Instrumental | 313 | 47.28 |
| (iii) Appreciation classes (listening)... | 135 | 20.39 |
| (iv) Singing classes | 189 | 28.55 |
| (v) Written skills and analysis | 102 | 15.41 |
12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?
- | | | |
|------------------------------------|-----|-------|
| (i) short and intensive | 87 | 13.14 |
| (ii) longer and more gradual | 372 | 56.19 |
| (iii) no preference | 174 | 26.28 |
13. Do you prefer homework to be
- | | | |
|---|-----|-------|
| (i) set? | 224 | 33.84 |
| (ii) left to your own discretion? | 357 | 53.93 |
14. Do you feel that the social aspect of adult music education is
- | | | |
|---|-----|-------|
| (i) unimportant? | 164 | 24.77 |
| (ii) as important as the musical aspect? | 427 | 64.50 |
| (iii) more important than the music? | 18 | 2.72 |
| (iv) is important, but not so important as the music? | 122 | 3.32 |

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?

16. How important to you are the facilities for individual tuition?
- | | | |
|--------------------------------|-----|-------|
| (i) very important | 267 | 40.33 |
| (ii) fairly important | 130 | 19.64 |
| (iii) not very important | 195 | 29.46 |

17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.

18. Finally, it would be very helpful if you would give the following information.
- | | | |
|---|--|--|
| (i) Country of origin | | |
| (ii) Male or Female | | |
| (iii) Age group (please tick appropriate group) | | |

16 - 20	30	4.53
21 - 34	210	31.72
35 - 44	132	19.94
45 - 64	179	27.04
65 and over	93	14.05

%

was mainly to perform music, and yet only 67.52% already play an instrument. Unlike the three London Literary Institutes, there are at least 10% who attend these classes as absolute beginners as regards learning an instrument. The percentage of students who attend solely for the purpose of 'listening to music' is 17.07. Although 26.28% attend to obtain theoretical knowledge, this is considerably lower than that recorded for the three Literary Institutes (43.16%). As comments to question No 17 will show, many students are asking for more classes in theory, while the majority request that theoretical and aural (even music history) instruction is desirable as part of instrumental class tutoring.

- 2 With more students attending ILEA Ad.Educ.Institutes mainly to receive elementary instruction in the performance of music, the percentage who consider their playing to be of 'a high standard' was 7.25%. At 'an intermediate standard' the figure was 32.93%. Allowing for a further 30.81% who do not play at all, 28.70% described their skills as being at 'an elementary standard'.

It would appear that singing (choral and vocal) is taking place in all of these Institutes, for the number of students who sing totalled 58.6%. The ability to hear 'mentally' the melody in question No. 4, produced figures not too dissimilar from the first questionnaire. Only 33.99% stated that they could read the melody without the aid of an instrument. It seems, however, that many students misunderstood the implications of this question, and had they all realised that the intention was 'Can you sing (or hear this tune mentally) without the aid of any

instrument?', then the % would have been less than 33.99.

In other words, the question was intended to find out whether students could hear the sounds mentally from the notation, as an aural conception of sound. This musical skill is important especially for many choirs, singing groups and choral societies working within the framework of the ILEA Ad.Educ.Institutes.

- 4 Traditional music was clearly recorded as the kind of music that has a particular appeal 83.68%. Operatic music was the second popular appeal with 41.39%, to be followed closely by Early Music (medieval) with 32.78%.
5. On 'attendance at concerts, recitals or opera regularly', 8.61% replied 'very often' Only 6.80% do not attend at all. The majority do support these activities either 'occasionally' 51.21%, or 'fairly often' 31.57%.
- 6 With more students attending classes mainly to learn basic performing skills of one kind or another, it was not surprising to find a small number who are studying music as a possible career:-
 - (i) as a possible career? 6.80%
 - (ii) purely for personal interest 88.67%

The students thinking in terms of a possible career come from all age groups up to 64 years, although mainly to be found in the 21-34's - equally divided between Male & Female.
- 7 On group participation in music, 61.93% felt that its value was 'very high' and a further 25.07% considered it to be of 'fairly high' value. Small groups of eight or less were considered best for instrumental class teaching 47.28%. This is 13% less than the students in all of the

three Literary Institutes combined. More students in the ILEA Ad.Educ.Institutes are requesting small groups for the singing classes 28.55%, while a further 36.10% support the general opinion that theory classes would also be better in small groups of eight or less. Even appreciation classes (which seem to receive more attention in these Adult Education Institutes) are considered by students to be more beneficial with the same small group numbers-20.39% was recorded against a figure of 9.52% in the first questionnaire (three Literary Institutes). The numerous comments offered in the open-ended question No 17 also confirms the overwhelming view that most music classes are too large and that smaller groups offer better teaching conditions for adult students.

8 In ILEA Ad.Educ.Institutes, 53.93% of the music students prefer homework to be left to their own discretion, and 33.84% prefer homework to be set by the tutor. This latter figure is considerably lower than the 48.79% request from students in the first Literary Institutes' questionnaire. This is undoubtedly due to the fact that a larger number of ILEA Ad.Educ.Institute students attend music courses mainly for personal satisfaction and interest (88.67%). The request of 33.84% students for setting of work to be done at home is, however, not inconsiderable, and would point to the need for more 'structured' teaching and for long term planning of syllabuses by tutors who are willing to make these demands.

9 64.50% of students feel that the social aspect of adult music education is as important as the musical aspect. This slightly higher rating over the findings of the first questionnaire correlates with an increasing number of students

who attend classes 'solely for personal interest'.

24.77% consider the social aspect 'unimportant'. Only 2.72% feel that the social aspect is 'more important than the music', while an additional category of 3.32% feel that the social aspect is 'important, but not so important as the music'.

10 All music students throughout the Greater London area agreed that facilities for individual tuition are important, and the ILEA adult students were no exception. 40.33% consider the facilities to be 'very important' with a further 19.64% stating these to be 'fairly important'. Requests for individual tuition in the subjects of vocal training and instrumental teaching were made.

11 The Age Groups

The numbers found in each of the five age groups differed only slightly from the proportions represented in the returns of the three London Literary Institutes combined. The ILEA Ad.Educ.Institutes, meeting more local needs, showed higher numbers in the 35-44 (19.94%), 45-64 (27.04%) and the 65+ (14.05%) categories; while the 21-34 age group was correspondingly lower (31.72%). Quite obviously these Adult Institutes have the older students, particularly the elderly and senior citizens in greater numbers. The local Ad.Educ.Institute will have a special role to play in devising and planning courses in the future 'continuing and life-long' non-vocational programmes. At Eltham Adult Institute (where the numbers of females over 65 is greater than in most institutes), there is an understandable request for more day classes. The needs of elderly students everywhere merit more consideration for they will play an even greater part in adult learning in the future as earlier retirement

and shorter working hours become recognised. The question concerning attendance at concerts was linked significantly by some of these older students to their inevitably lower incomes, thus making it impossible for them to share fully in this kind of musical activity.

Table ILEA I Shows the numbers of adult music students in each of the age categories compared with the figures produced by the first questionnaire for the Literary Institutes.

TABLE ILEA I

The Age Groups (%) of adult music students in ILEA
Ad.Educ.Institutes

Age Group	ILEA A.E.Institutes	3 Lon. Lit. Institutes
16 -20	4.53	4.56
21 - 34	31.72	38.67
35 - 44	19.94	17.83
45 - 64	27.04	27.08 *
65+	14.05	11.86 *
No age given	2.72	* The City Lit. Inst. (like the ILEA A.E.Insts.) also has a higher % of older music students. Goldsmiths' and Morley do not.

TABLE ILEA 2

Question 2 (c) i 'Do you consider your playing to be of
a high standard?'
ii 'of an intermediate standard?'

Number of students	High standard(i)	Intermediate standard(ii)
48	7.25%	
218		32.93%

Out of a total return from ILEA students of 662, the number of students who considered their playing to be of a high standard was 48. This figure supports the view that many

Ad.Educ.Institute students attend classes as beginners or with elementary performing skills. The students who classify their playing as of 'high standard', come mainly from the Dulwich, Eltham, Marylebone and Stanhope Institutes, where there the larger numbers in the older age categories, suggest experience and developing skills are present

Quantitative Information supplied by Adult Music Students
(supporting the pre-coded questions)

Question 2 (b) 'Please name the instruments you play...'

About thirty different instruments were mentioned, varying from the more traditional to the less frequently heard mandolin, concertina 2, Chinese harmonium and balalaika, etc. The piano is a clear favourite with 36.85% playing this instrument. Guitar and the various stringed instruments are the next most popular, as the following list shows:-

pianoforte	=	244	(36.85%)
guitar	=	91	(13.75%)
strings (incl. violin, viola, 'cello and C.B.)	=	84	(12.69%)
recorder	=	52	(7.85%)
flute	=	21	(3.17%)
clarinet	=	19	(2.87%)

In addition to the piano as the main keyboard instrument, 16 students learn the organ. Brass instruments included trumpet 7, cornet, trombone, as well as horn and saxophone. A number of students are also interested in bamboo pipes and percussion. Other woodwind instruments included the oboe, bassoon and piccolo. Generally the list was a conventional one, with very little reference to Early Musical Instruments.

Question 5 (vii) ... 'What kind of music has a special appeal to you other music (please specify)

About forty additions were given beyond those listed in the pre-coded question. The main interests were related to choral singing, e.g. choral 2.57%, church music 1.51%, oratorio 1.21%. Pop music was specified by 1.81% and rock by 1.21%. The remaining list of musical interests included:- ballads 6, lieder 7, light classics 3, brass bands 4, organ music 2, Tudor & Baroque music 2, blues, punk, new wave, reggae, ethnic, plainsong, Russian, Indian, Gilbert & Sullivan, etc. Although these latter aspects were only mentioned specifically once under 5vii, other students with similar interests will have assumed these as implied in the given list 5 (i-vi).

Question No 7 (iii). 'How did you come to hear about the classes you are attending?'.
'some other means.....'

Apart from 'personal recommendation' and 'college publicity', the main source of hearing about ILEA's Ad.Educ.Institute music classes is through their publication 'Floodlight'. 27 students mentioned this specifically (4.08%). Local papers 5, The Times Newspaper 10. Students in the Esterhazy Choir at the Stanhope Institute were mainly recruited through an advertisement in the personal column of this newspaper (mostly in the 21-34 age group). A further 12 students became aware of classes through what can only be described as 'personal initiative'; music magazines 3; Time Out 1; and one was encouraged to attend by a doctor for vocal therapy.

Question No. 18 (i) 'Country of Origin....'

Of the 531 (80.21%) students who are British, 329 described their origin as English (49.70%) and U.K. 202 (30.51%). These figures are almost identical with those assessed from the first questionnaire. The list that follows is varied, and

gives the origin of the other students.

Scotland 17, Wales, 8, Ireland 7, Eire 4, France 7, Spain 3, Germany 4, USA 7, West Indies 5, Holland, Italy, Finland, India, S. Africa, Philipines, Venezuela (each 2), New Zealand 3, Canada 4, Australia 5, Israel, Poland, Malaysia, Iraq, Seychelles and Rhodesia (each 1).

Cross References against Male and Female Distribution

TABLE ILEA 3 Male & Female distribution throughout the age groups.

	<u>Male %</u>		<u>Female %</u>		<u>No sex given</u>
16 - 20	13	2.11%	14	2.28%	4
21 - 34	90	14.63%	113	18.37%	6
35 - 44	58	9.43%	65	10.57%	7
45 - 64	64	10.41%	111	18.05%	10
65+	38	6.18%	49	7.97%	7
Totals	263	42.76%	352	57.23%	34

From the Table, M = 263 (42.76%)

F = 352 (57.23%)

$$\begin{array}{r} 615 \\ \hline \hline \end{array} + 34 = 649$$

In addition to the foregoing figures, 1 'no age' was returned
and 12 'no age' and 'no sex'

$$\begin{array}{r} 13 \\ \hline \end{array} = 662$$

For cross reference purposes, only those giving their sex
and age group have been included in the overall figure of

615 Males/Females

TABLE ILEA 4

Instruments played and standards of performance
assessed by Males and Females in different Age categories
from question 2 of questionnaire

FEMALE

No in Group	Age Group	Most frequently played instrument	Standard of performance	
			HIGH	INTERMEDIATE
14	16-20	piano, guitar, flute 3, recorder 2 strings 5 (vln,vla,d.bass)	2	7
113	21-34	piano 49 guitar 25 recorder 22 flute 9 clarinet 7 strings 11	6	44
65	35-44	piano 36 strings 8 recorder 6 flute guitar 3	6	24
111	45-64	piano 48 strings 15 (vln 9) recorder 6 guitar 3	3	33
49	65+	piano 20 strings 8 (vln 6) organ 3	2	16
<u>MALE</u>				
13	16-20	piano 5, guitar 3 strings 2 clarinet 2 ww & brass 6	2	6
90	21-34	guitar 31 piano 27 recorder 10 strings 10 ww 9	4	36
58	35-44	piano 11 guitar 9 ww 5, strings 3	5	11
64	45-64	piano 24 guitar 8 strings 7 (vln 5) recorder 4	3	17
38	65+	piano 10 strings 14 (Vln 9) clarinet 2	8	13

The piano is clearly the most popular of instruments in the majority of age groups. Guitar is well represented with the 21-34's, but falls significantly in the older age groups, where keyboard and stringed instruments predominate.

TABLE ILEA 5

Students who claim that they do not sing (question 3), and students who can read the music correctly (question 4)

As mentioned earlier, this question may have been misunderstood by some students. The music was included to determine a student's ability to hear sounds mentally: i.e. as an aural and sight singing exercise. It seems probable that the number of students who claim that they can read this correctly, is an over estimation.

FEMALE

No in group	age group	Do NOT sing at all	%	CAN read the music correctly	%
14	16-20	6	42.86	4	28.57
113	21-34	46	40.71	36	31.86
65	35-44	17	26.15	24	36.92
111	45-64	50	46.3	35	32.4
49	65+	18	36.7	16	32.65
MALE					
13	16-20	9	69.23	5	38.46
90	21-34	47	52.22	27	30.0
58	35-44	27	46.55	12	20.69
64	45-64	26	38.8	18	26.86
38	65+	19	50.0	27	71.05

The figures in the above table show that over 40% of music students do not sing. The questionnaire returns show that an even smaller number (23.72%) were completely unable to read the simple melody as a mental exercise. The correlation between an ability to sing and to possess a strong mental conception of sound is supported by the request from many students for classes to assist them to develop this basic aural requirement of a musician.

TABLE ILEA 6

The reasons for studying music (question 8), and students' preferences (12) for the length of time given to course instruction set against Female/Male distribution.

FEMALE

No in group	age group	studying music for		Preference for Course time			
		poss. career	personal interest	short and intensive	%	longer and more gradual	%
14	16-20	4	10	4	28.57	5	35.71
113	21-34	11	100	15	13.27	62	58.87
65	35-44	3	61	5	7.69	39	60.0
111	44-64	2	100	11	10.18	78	72.22
49	65+	-	43	3	6.12	33	67.35
MALE							
13	16-20	4	9	4	30.77	4	30.77
90	21-34	11	80	13	14.44	47	52.22
58	35-44	2	53	10	17.24	26	44.83
64	45-64	3	60	10	14.92	41	61.19
38	65+	-	33	5	13.16	20	52.63

While the majority of students were studying music for personal reasons, a few chose to record that they were studying as well for a possible career in music. This latter group were to be found in the 21-34 age group. The preference for either short or longer courses depends upon the kind of classes being offered and also the age of the student. The older age groups showed more interest in longer and more gradual tuition.

THE OPEN-ENDED QUESTIONS ASSESSED

The open-ended questions introduced into the questionnaire afforded an opportunity for students to state in more detail, some of their aims, ideas, needs and suggestions related to the present and future courses, and to the tuition. There was a valuable and large response to these questions, from which qualitative information has been collected. This information has been transferred to index cards for easy reference under the following headings:-

- A Individual aims and purpose in studying music
- B Student needs for consideration in future planning
- C Student views on existing teaching methods
- D Students' musical background
- E Beneficial classes and courses
- F Other comments (General and amusing)

For ease of reference, the index card system is in two different colours. One (pink) denotes appreciative and positive comments, the other (green) concerns criticisms and negative comments.

The Open-ended questions were numbered as follows:-

- No 9 'which of the classes you are attending, or have attended do you consider to be the most beneficial?'
 - No15 'have you any special aim towards which you are working?'
 - No 17 'please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught'
-

Question no 9 beneficial classes and courses

Over 60 classes were mentioned as having been beneficial to students over the years. A few included classes they have attended elsewhere, such as Goldsmiths' College Choir, and classes at the Purcell School.

The list given here is selective. It does not include specific classes that received less than five mentions, although many

other classes were appreciated. The Ad.Educ.Institutes are referred to by the coding of abbreviations.

PRACTICAL PERFORMANCE

symphony orchestra 41 D,E,S, string orchestra 7 E,
chamber music 8 guitar 44 recorder 24 S,M,D,E, piano 52
instrumental classes also mentioned included wood wind, strings
and electronic workshop SB,

CHORAL ACTIVITIES

choral 54 singing 15 Corelli choir 14 G, English Chamber
choir 6 S, Piccola Opera Group 6 S, opera 24 E,M,S,
Esterhazy Singers 7 S, other choirs included the Hanover choir S,
Vesta choir G, Gilbert and Sullivan D, and Glebe Opera S,
Stockwell Singers, Highgate Choral Society and Ionian Singers, D,
voice production and solo singing 25 Laura Sarti and Gwen Eabley
12 M, master song class/Heder 7 M, male voice choir 6 G,SB,

THEORY AND GENERAL MUSICIANSHIP

sight singing and musicianship for singers 6 M,
rediments of music 7, S,G, Craftsmanship of Music 5 M,
theory 10. Classes in aural training, advanced theory, harmonyMWC,
and 'O' level music were also included.

HISTORY AND APPRECIATION

music appreciation 73, Listening to music 5 E,WMC,
Other classes included Extra-Mural history of music diploma
course and opera appreciation.

A ... Question No 15 'have you any special aim
towards which you are working? '

Over 400 comments have been indexed for reference. The information
has been cross referenced with the Male/Female distribution and
in relation to the different age groups. Some selection here
has been necessary. Where similar comments were made by different

students, although the wording was slightly varied, the repetition has been indicated by the inclusion of a figure to indicate the frequency. The sign / implies another comment on the same lines.

The aims of students in ILEA Ad.Educ.Institutes appear to be more 'immediate' rather than 'long term' (e.g. a concert or a recital is often given as the aim), A very large number simply answered 'no' to this question, and this would suggest that social reasons may be the main purpose for attendance. It is interesting to note that choir members do not look upon their choral activities as a class of an Institute. As some say, - they merely use the building. In the following list, codings are used to identify each institute, as in question no 9.

Individual aims and purpose in studying music .. students' comments

GENERAL AIMS

- more central London performances (flautist) D
- possible records and broadcasts
- broadening horizons, meeting people / to learn and widen my interest
- aim as an individual in my class, not particularly: but, it would be good to feel that the class as a whole has known aims towards which it is working S
- I wish to learn rock /blues/ guitar/ piano MWC
- to carry on SB / general improvement 2
- proficiency in the use of studio equipment and the performance of electronic music
- 3 concerts a year plus liturgical performances and impromptu concerts 2/ own standard of proficiency
- the realisation of my own personal musical ability in an individual and group context.
- improving ability 2/ to improve 4/ competence / to get better

- / to improve my standard and to continue playing S
- music festivals..competitions
- I am learning to sing while my sister plays the piano H
- more vocal therapy for medical reasons
- top A / music festivals E,2 / to extend repertoires
- to play well enough to entertain myself and friends
- to obtain a fair knowledge of music CW
- I would like to sing and play at as near professional level as possible. I want eventually to entertain S
- to learn as much as possible and to attain a high degree of skill S

PERSONAL SATISFACTION AND PLEASURE

- for personal enjoyment 7 / personal improvement M /personal satisfaction 6 D,H, / just for the love of it S
- better understanding 4 / a much greater understanding of music to lead to a greater enjoyment of it 2 CW
- to know more about music / personal satisfaction and gen.knowl.3
- playing better and enjoying it more 2/ pleasure from playing
- to continue the pleasure-musically and socially 2 SB
- not really,just a pastime
- personal achievement 2
- to gain experience and to become competent and confident
- personal fulfillment / self satisfaction/ personal proficiency2 / self enrichment
- pure enjoyment and recreation 3 D,G, / improve personal standards/ own pleasure / to play well enough to enjoy my own playing S
- increased enjoyment of leisure and better understanding of music altogether / only relaxation / no special aim, but to enjoy what one is doing G.

PRACTICAL SKILLS

- to become more proficient in my knowledge 2/ and performance of music 3 / performing 2

- to become a reasonably good player/ entertain/ to play well for my own and other people's enjoyment / to play the piano and read easily 3 / to be a better player, to appreciate music more / play piano to a reasonable level, so as not to annoy the neighbours
- singing, just so I don't ruin my voice WMC / to help my singing studies / higher standard vocally
- to play the guitar 7 S / to play the classical guitar 4 SB/ to play guitar proficiently 4 /fluently/ well 4/ complete confidence in playing folk guitar SB / reasonable standard 2 / SB group guitar playing SB
- to play in an amateur orchestra2 / to improve my orchestral playing , particularly sight reading also solo work (i.e. nerves)
- to become a member of a good choir / choral work
- to play the piano accordion well
- operatic career / f.t. operatic professional soloist / recital singing
- to increase knowledge and participation in choral music
- improvement of instrumental technique 4 M, /improvement of solo performance 3
- to gain confidence in performance M, / to improve my playing 2 / knowledge of interpretation of music / better performance 2 / to enjoy playing 2 / to improve my ability to read music quickly in order to perform more easily and quickly M

CHORAL

- singing in large variety of works / continued enjoyment of choral singing and performance E / as a choir we are normally working and preparing for concerts which is the main aim of the class S
- to join a choir / performance of choral works E/ extension of occasional pleasure of participation in choral work (esp. oratorios, and some of the solo ballads / better choral singing G

- I attend singing classes because I enjoy them H / to improve singing² / sight reading and apprec.G / choral singing and solo singing of classical and trad. music of a high standard
- choral works at a very high standard G/ to take part in choral music 2 / just the continued performance of good music, gradually improving my standard (and the choir's) and extending my repertoire S
- to take part in semi-professional performances -opera and liederM / increase repertoire E / to improve my voice and ability / better understanding of the music I perform as a singer M

SOLO SINGING

- to improve standard of solo singing and participate in duets, trios, etc - get more solo work / remuneration S / part of a group performing opera/ operatic lead / principal roles E
- professional singing career/ a career in opera/ concert experience/ a reasonable solo, practical playing ability in order to play with different groups
- would like to gain confidence to sing solos in oratorio, etc./ to do much solo singing as possible and to help my sight singing E / to be a competent singer 2 D, to gain greater technique and performing skills in the singing of opera

INSTRUMENTAL

- yes, improve violinistically/ to play an instrument to my satisfaction⁴ S / reaching a high standard on the clarinet / violin² E/ other instruments, particularly the trombone E/
- mastery of my instrument (USA)S / a reasonable standard of playing / to improve my horn playing² WMC /trumpet WMC
- to play guitar proficiently enough for enjoyment
- to be able to play correctly the recorder with other people² / to be able to play a bamboo pipe / to sight read music S

KEYBOARD

- to be an efficient pianist H,G, / to eventually play the piano well CW 3 / and thoroughly understand and appreciate

- ..the music I play and listen to / to improve my piano playing5 / fluently H, to be competent in reading music and play the piano to a fairly high standard 2D / to play properly 2
- to be a competent pianist in a jazz band S / enjoyment and appreciation of piano H

ORCHESTRAL (including chamber music)

- interest in orchestra (oboist) D, / improvement of technique for orchestra / chamber work 2E
- to improve both solo and ensemble playing / improve my orchestral playing S / play in an ensemble (recorder) M
- to return to playing in an orchestra WMC / to be an adequate orchestral and chamber music player 2
- to improve my sight reading ('cellist) S

WRITTEN SKILLS (general musicianship, theory, harmony, etc)

- improved musicianship/ improved theoretical knowledgeE / to be able to read music like I can read the daily newspaper M /to be able to read music really well G / to be able to write accurately what I sing or play / to better my sight reading and widen my musical knowledge G / sight reading SB
- an improvement of sight singing / to read music / to improve my sight singing- gain confidence and be a more useful member of choirE/ teaching of sight reading for singing and general music theory G
- knowledge of composition S / to study composition / orchestration and arranging / to write music
- LRAM (T) S, / LGSM / aim for a music diploma / to attempt the various grades of RSM E / I wish to obtain a B. Mus degree and teach music WMC / 'O' level music

APPRECIATION

- to recognise instruments of the orchestra and to study the construction of symphonies, etc.,- to broaden my sympathies and to understand modern music 2 G
- history of music diploma exam. - after 4 years

- to improve my knowledge of classical music 3/ appreciate it more fully
- just a greater knowledge of music generally 7 CW, H, G
- deeper explanations of individual works /style/ lives and background of composers and how this affects their work CW
- comparisons of interpretations of artistes
- appreciation of music 8 E, D, CW, G / better understanding 5
- a broader range of music plus an ability to read scores D
- the ability to analyse CW
- to improve my appreciation of all types of music CW, E, G 5
- yes, so that one can follow up and appreciate forms of music
- would like to hear more about historical background 2 E
- to increase my knowledge of the details of the great operas
- to further my enjoyment of listening on the radio and to understand the music more easily CW
- having concentrated on ballet, I now wish to know more about the history of music CW
- more about composers 2 / their individual styles CW
- the music appreciation class at K. House couldn't be bettered- 45 students rejoin each year to learn from a gifted and tolerant teacher. He gives a feeling of achievement G
- interest in work, listening D / an appreciation of listening to orchestral music D, CW

GENERAL AIMS

- I am a translator (into french) and my field is music (Rec. Co.) learning about music helps me in my professional activity MWC
- self-evolvment and facilities for performing and participation M
- to be able to play various kinds of music well. Own enjoyment and perhaps to entertain others, socially H
- further education / interest in music D
- enjoy playing with a companionable group of people G

- a better understanding of class music
- to perform in concert good music to as high a standard as possible S
- complete familiarity with interpretations S
- S R P Certificate M
- to play in a pub for friends SB / to obtain a higher skill / S
- to hear and understand as many operas as possible E
- further enlightenment only CW
- to accompany a church folk group (guitarist)
- study of music seriously - filling gap in music knowledge as means of enjoying retirement years 2 CW, G / too old to take part. I enjoy hearing good music - it is very relaxing G
- I have definite ideas about 'modern' theory of the visual arts, at least architecture and painting, and wonder how these ideas hold good for my taste in music or what they mean in music. Note, the word modern as understood by the I.C.A. - S
- I would like to write music but am lazy - difficult to capture ideas and form musical gambits!
- to go to music college / exams. / piano WMC / being able to play well and take an exam eventually
- I would like to see music as part of drama i.e. how about music workshop for producing musicals, old and new? / make music / to work in TV or films
- my aim is to improve my knowledge of early music, both theoretically & practically S
- none 5 / not particularly / No 123 / Yes 2

CRITICISMS As I am aiming for a professional singing career, & languages in music colleges are appalling, the availability of good language class (p.t) is important to me M

- structured to give purposeful direction and prevent over-participation by forceful personalities, but relative to adult self-discipline M.

B ... Question No. 17 'Please write your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught?'

300 comments were offered in answer to this question plus a few criticisms. The majority of students were satisfied with the music classes they had attended at these ILEA Adult Educ. Institutes. There is, in common with the findings of the first questionnaire, an overwhelming request for smaller classes. Similarly, in the class or group organisation, there is a desire for greater recognition of the individual's need for personal tuition. Students are asking for theoretical teaching to be part of their practical lessons, and although 'depth of knowledge' is important to many, the integration of several aspects of musicianship within the framework of the specialised class is considered to be important. Instrumentalists ask for further opportunities to make music together in small 'chamber' groups. There seems to be a need for a comprehensive music advisory service, as many students seem unaware of existing courses and classes. Although the list following is extensive, it is selective. Details can be found in the indexed record system under B. The Ad.Educ.Institutes are referred to by the coding of abbreviations used previously in this report.

Students' Comments

APPRECIATION OF COURSES

- good range already offered M
- the class at S (Longland St.) is quite alright for me
- quite satisfied with my present course (S. African) 2 MW, E
- all the courses are already taught which I would be interested in E
- a good selection is already offered E / present course adequate E

- happy with what is available at the moment CW
 - I am impressed with the music appreciation course I joined M
 - I am quite pleased with the course (French) S
 - quite happy with syllabus (piano) WMC
 - no desire at present for other than what is available E
 - I am already being offered the kind of course I wish WMC
 - quite satisfied and give full marks to Mr. C's tuition CW 2
 - excellent instructors at B. Gate Institute (CW) / highly satisfactory CW 2 / cannot imagine better music appreciation course CW
 - I find the current piano class suitable E 3, H / I am satisfied with courses in music H 2
 - quite happy with courses, but not like them to deteriorate (Spanish) G.
 - similar to Eltham classes, but more frequent (Polish) E
 - the class is ideal. I had no previous education in music - 'Craftsmanship of Music' M
 - the course on theory through practice is ideal for me M
 - course is excellent MWC 2
 - all I require is met in the class SB
 - I am quite happy with the present music courses 2 E
 - about the same as now and small classes D
 - course attending is excellent (guitarist) E
 - quite satisfied with things as they are - perhaps more of the same things S / the ones offered at the moment are fine
 - I would like less administrative work and more tuition.
- The system is good as long as bureaucracy does not take over S
- I just enjoy the class as it is taught CW
 - more of the same E
 - piano class is v. good (& tuition) H M

ON SMALLER CLASSES AND INDIVIDUAL TUITION

- to be able to play with a group of people
- a small group (about 6) - junior class in addition to the large senior class (about 15) S - Jazz groups
- more piano classes - not too large S
- smaller classes so that one has more individual attention - guitarist S
- separate recorder classes, e.g. descant / tenor separate from sopranino, treble and bass S
- individual tuition WMC / individual group work
- I would be interested in flexible groups for the voice within a choir e.g. small groups singing madrigals, part songs, etc., to widen knowledge and experience D
- one to a part would be welcomed M / individual tuition according to ability E
- I would like to have theory in music and piano classes than have a few people in class without closing down M
- a small group is vital for solo classes if one is to receive adequate tuton (3 hrs.) M
- I consider 10 or less essential for piano. Theory would be welcome as well as practical work H / more day time courses, perhaps in small groups of 3-4 students. Also more practice rooms please!! H
- individual teaching, small classes (piano) H
- small groups S
- small jazz improvisation classes would be helpful S
- more group workshops including modern music WMC
- courses in playing rock music instruments, to be kept down to small groups (6) so each learner can get enough individual attention from tutor D
- more group discussion could be incorporated - though this is difficult as the class consists of players of all

standards & different final aims S

- small consort groups, say 6-8 players, with $\frac{1}{2}$ hr teaching S
 - more small vocal groups studying operas - not necessarily to perform the same
 - more time for individual tuition in smaller classes.
- Availability of a piano in another room for students to practise upon while waiting for their 'turn' to sing in class S.
- to see facilities for small groups of instrumentalists, playing 'one-to-a-part'.
 - small groups are usually better than large and it's best to be involved rather than lectured at. There are people who enjoy musical outlets who are not technically adept S
 - small classes of 5-8 D / groups of not more than 10 people E
 - intensive small performing groups of about equal musical standards S
 - more tuition for guitar S
 - small classes S
 - keyboard harmony / general musicianship / classes are splendid in small groups, but probably not worth running at all in groups of over 8 (e.g. City Lit.) S
 - individual tuition for piano and singing
 - group playing i.e. class split into groups which function as such, each member learns to play a part or accompany MW
 - one to a part consort playing M
 - piano - small class (about 6), where there will be time for proper individual tuition and some music theory for the class, before the practical session HM
 - to see more individual classes for solo voices and instruments
 - actual lessons for individual students (instrumentalists) would be popular M
 - facilities for small groups of singers and instrumentalists (separately or mixed) would be most enjoyable

- smaller classes to give students an opportunity for more individual tuition. It would mean expense of employing another teacher so that classes could be split. Keen students may be willing to pay extra for this advantage S

PERFORMANCE

- there is a great need for more piano classes in the day-time in the Eltham area - to meet the needs of adults / more day-time classes E
- beginners courses to final (piano) with more time allotted for each class CW
- would like two lessons a week, but early evening or afternoon (pianist) E / opera workshop weekend E
- violin course 10-12 group, for individual playing and criticism E
- solo singing classes and operatic singing towards performing opera in public E
- chamber music is always popular S / more chamber music 4/ various combinations - octets, etc. WMC, S, SB, E. / advanced violin music in groups M
- choir music, in a lighter vein than the 'Requiem' type S
- piano lessons, more singing classes - easy access to a choir M
- master classes, interpretation and performance for singers of high standard M
- so long as a singing class is in the shape of a master class involving the whole class, I think it works well M
- more specialised classes in singing e.g. particular composer or period, including the french repertoire M
- possibly a french song or english song class - day-time M / singing classes should be 3 hours M / more singing classes similar to this one (Miss P) H
- theory combined with learning the instrument G
- orchestral courses by class tuition WMC
- organ lessons E / organ and piano courses by the appointment method E / specialised choral classes viz. madrigal group SB

- I would like more classes in singing classical and folk music, also courses in basic theory and simple instrumental music H
- orchestral workshop-teaching elements of playing in an orchestra E / early music ensembles S
- popular music /drums tuition 2 E
- revision course for theory, etc. WMC / quartets, etc very imp't
- more classes for different types of music, so that people's taste can be catered for E
- it would be good if there were courses for all instruments such as clarinet, trumpet, violin, saxophone. I think there should be a lot of playing together and theory together, and everyone should have at least 15 minutes individual attention S
- we don't really consider Piccola Opera Group as a class, but personally I would like to see more facilities for repertoire coaching (private is very expensive), and a class for advanced music theory for singers
- facilities for playing records and cassettes
- I would like to have the opportunity to play with other instrumentalists WMC 2
- improvement of basic musical knowledge in conjunction with solo singing and broadening of classical music tastes CW
- choral /small group singing with a view to a good quality performance standard E / with more emphasis on technique D
- more facilities for co-operation between choirs and orchestral accompaniments S
- rock (electric guitar) and synthesizer MWC / more electronic work in sound proofed space and more machines SB
- banjo SB / harp tuition E
- courses for various styles of guitar playing. Classes should be of the standard of the player
- closer distinction between ability and a more specific approach to style E/ the present format is suitable at my level

- tuition in voice production for a short period each week,
either individually or in small group D/ voice training S
- other string instruments H/ more instrumental ensemble work WMC
- more variety of instrumental teaching associated with orchestra
or small ensemble
- jazz improvisation - practical demo' at keyboard G

GENERAL MUSICIANSHIP (theory, aural, sight singing, etc.)

- many singers confess that they cannot read music and a
course for that would be very useful 2 SB
- music reading for beginners. This could be run in conjunction
with learning to play a simple instrument (e.g. recorder).
The two are mutually beneficial.
- The course I am taking is informal & light-hearted, but it
has a good effect of introducing you to practice out of school E
- courses that incorporate theory with knowledge of composers
and styles of interpretation
- rudiments leading to harmony S / music theory G
- string classes are very rare - perhaps it's too late for
adults to begin
- ear training and sight reading of all kinds 3 G S
- medium to advanced theory classes are very thin on the ground
and would be helpful E
- more theory classes - Grade V upwards / music theory for
adult beginners M
- Dr. B's classes are admirable, I would like to attend a
class on basic theory with specific exercises taught and
practised (Australian) M
- more elementary harmony courses and courses teaching sight
singing E
- musicianship for choral singers and church choir courses S
- to understand theory better S
- aural training S / more classes in sight reading and
musicianship over a wider area. I travel over 15 miles from

- Herts M / elementary theory, sight reading 4 G / sight reading
simple choral works, e.g. madrigals and part songs S
- theory offered with music appreciation M / more advanced theory WMC
 - tuition in composition, student demonstrating his work WMC
 - courses designed so that individuals hear what they and the tutor are writing of paramount importance, and are not at present catered for. There must be sufficient time given to 'criticise' & 'instruct' pupils on what they themselves have produced M
 - classes in composing where students can perform their works
 - history would benefit from a parallel course in analysis
 - small groups of consistent composition students, not having new people joining who hold the rest back
 - I would be interested in a course of basic theory coupled with the teaching of an instrument. More classes for group performance of choral music (folk, modern & classical)
 - very basic musical theory SB CW
 - theory of harmony in music taught using conventional methods, but with opportunities to compose their own harmonies M
 - I would like to see this institute offer a class in musicianship / theory H
 - classes in modern style arranging and instrumentation with a commercial slant might be popular - taught by a semi-professional composer SB
 - courses in music theory and harmony whereby unconventional types of music may be analysed and explained, specialists should be available (i.e. jazz, popular songs and modern orchestral) WMC
 - more introductory courses to the theory of music and score reading, plus possibly the History of Music D

- simple theory so that choirs could attain a higher standard E
- basic theory classes are needed G / score reading E
- a combined course of music appreciation and theory / solfege might be interesting
- advanced theory of music in groups M
- where and when possible students should (or could) read scores when listening to appropriate music. The scores need not be used every week, but reading might help students who are deprived of tuition and practice E
- piano' and theory classes in addition to the appreciation class S
- theoretical courses for those who have no musical training / score reading MWC / S

APPRECIATION OF HISTORY OF MUSIC

- appreciation of 18th C & early 19th C music S
- I am very satisfied with Dr. R's method of playing records 3 / his playing and his explanations of the finer points of interpretation & composition G
- music appreciation - the background of a composer's life: how, when and why a piece was composed; the make up of the music, etc. G
- very satisfied with Miss D's class S We could move into 20th C and study Spanish composers
- early music with early instruments with occasional illustrated lectures by visiting performers M
- would appreciate if 'Going to the Opera' could be arranged for students and not left to individuals to organize E CW
- music appreciation - not too much biography and with analysis of the construction of all forms of music, comparing and contrasting composers' methods G
- classes concentrating solely on English Composers or a yearly course involving one composer a term. Basic music

criticism, by comparing recorded and live performances and the reading of books on the subject CW / appreciation classes with organised visits, opera, ballet etc. G

- no change in music appreciation classes as now given by Mr. M/CW
- I could be tempted by a course in theory and appreciation for the generally interested (i.e. non-performers) in medieval, plainsong, unusual instruments, etc.
- course based on life and work of individual composers E
- I would like classes given on 'Opera across the World', on opera houses in each country and how each appreciated opera. How to contact agents and advice on oratorio singing opportunities
- musical appreciation S / specialising in one composer or one field (N. Zealander) S
- deeper explanations of traditional music works, composers' style, lives, comparison of various artists' interpretations of a given work M
- opera music, oratorio and music of the Middle Ages would be appreciated D
- learning about composers and listening to their music with discussions, questionnaires, etc. E
- appreciation and history of early medieval music (listening & lecture) E
- intensive courses in depth on one composer at a time E

GENERAL COMMENTS

- courses during holiday periods for elementary students WMC
- frankly, it would be nice if some courses did not coincide with others or were not so 'closely' packed.
- practice rooms available for students / high quality individual instrumental teaching, linked with ensemble work / special teaching to fill gaps in knowledge, especially ear

- training / musicianship / opportunities to learn all the instruments, & conducting. (College to provide instruments)
- an appointments system might be needed to fit everyone in, but a few lessons a year, would be better than none
 - some short intensive courses - one to a part playing, together with usual course
 - informal instrumental groups to provide playing with others
 - music workshops exploring various aspects of music, partly according to students' individual interests. Theory taught through writing and playing, such as the one I attend
 - course on 'music in society' i.e. effects of sleazy piped background stuff in shopping centres, etc. - subversive effect of 'music' etc.
 - in a 'once a week' evening class, it is best to concentrate on one aspect. For those who wish to cover more ground, complementary classes might be useful e.g. theory and instrumental
 - an opportunity for tuition in a number of instruments
 - each class should be aimed at a particular level of experience, which should be clearly specified in the prospectus. There should be provision to transfer students to other groups if this would better suit their abilities
 - language class for singers
 - I am a tutor of a music class for making and playing musical instruments. I would like a basic theory class available to recommend to my students
 - in connection with my present course - more technique and more concentration on a particular work's perfection
 - I would like concentrated lessons with instructions to continue out of class with the aid of homework, etc.
 - good piano and good record player to be available for musicians only

- For music, good reproduction on a good quality machine is a necessity. Distortion mars the enjoyment and gives a wrong impression D
- more old music (German) S
- I appreciate the individual teaching in our group. It might help if we could be allocated 30 mins. (or 40-60) of the 2 hr. period between noon and 2 p.m. - guitarist S
- at a certain age it is not easy to learn more, but it helps to bring home things learned years ago. We enjoy all the music we get with Dr. R. G / Dr. R. has a great understanding of his subject. He is most helpful to the mature student G
- weekend courses G / group participation classes E
- I would like to get into a singing class or orchestral class, but people of my 'proficiency' do not seem to be catered for - or else M
- The present ones (individual tuition) are good in themselves, but lose something due to 17 weeks loss of teaching per annum H
- safeguarding the continuance of Male Voice Singing as an important feature of social work SB
- there should be more arrangements for opera productions using all the resources of ILEA & arranged from top level orchestras, choirs, theatre (use of adult school for scenery & costume as an integrated part of the Arts Schools course) etc.S
- theoretical & practical music courses - side by side
- as a well-educated musician, who also teaches class music, I value the evening classes as recreation and a change to perform & listen to great choral works - thus extend my repertoire D
- simple courses on the trends of modern music MWC S
- just keep our orchestra & our conductor together S
- individual practice rooms available for at least $\frac{1}{2}$ hr. of

session S

- possibility of week-ends, discussion & appreciation for non-participants, as well as participants in practical work
- German language courses linked to German lieder study E
- more day time courses enabling women, with children at school to attend, or unemployed people SB
- I think practical keyboard harmony, if not already taught, a good idea WMC
- Individual instrumental courses must, by definition, be taught individually. Separate accommodation is necessary for the tutor and individual pupils to have short periodic lessons to teach techniques and to rectify errors. Unfortunately, small classes are the only answer (piano/guitar) E
- a course which would combine the theoretical with voice production aspects of singing. N.B. This is an aspect which is important to me because I commenced 'serious' singing at a relatively late age (S. African) S

CRITICISMS B

- whatever the course, the numbers should be dictated by the size of the group required for the music or function - not by some arbitrary number of people deemed to be the minimum economic number D
- the problem of learning & playing music in a class is the different levels of the pupils. It would help enormously if classes could be graded, but with a minority instrument this must be difficult E
- courses could be set in other styles, e.g. jazz, popular, etc. E
- there is too much 'sitting around' and not enough 'doing' in these classes - pianist M / in opera classes, one or two rooms should be available for practice during the evening M

C TEACHING METHODS students' comments.

- a keen student can learn most of his theory/basic technique at home. The unique contribution of the evening class is to offer music-making in a group. The class must, therefore, keep this as its main aim S
- it would be helpful if there were graded piano lessons on tape, so that one could play them at home: would make up for the short time given to one in class lesson H

CRITICISMS

- I feel it important for tutors in contemporary styles to be able to relate the music heard by students on radio & TV
- group tuition is O.K. for beginners, but as individuals' progress & interests vary, this becomes tedious & slow. There is also a need to hear yourself when practising
- the work of each class should be structured. The plan should be presented to & hopefully agreed upon by the class at the start of each term. It will then be clear what is the aim, what music to buy and when to practice at home S
- work in class should be fairly intensive to make best use of group time and avoid any individual getting an undue amount of attention (solicited or otherwise) S
- should follow some form of syllabus. Articulated students should not dominate and take over the role of the tutor M
- less waffle, more instruction & not more than eight in a class M
- I've come across a number of tutors over the years who are not fit to hold their position S

D MUSICAL BACKGROUND..... students' comments.

- qualified, I work in music publishing S
- having lived a fairly 'pure' life, I feel now I must kick over

the traces. I have a yen to play raucous music (I have a voice to match) outside East End pubs! - for pennies! S

E BENEFICIAL CLASSES.....students' comments

- have benefited by all music classes ever attended S
- Goldsmiths' College E.

CRITICISM

- I find that the singing classes (a mixture of professionals amateurs & semi-amateurs) sometimes too full of well meaning 'singers with no voice' i.e. better utilisation of the really fine singing teachers that are available to us (USA) M

A SHORT EVALUATION OF THE ABOVE FINDINGS FROM THE SECOND QUESTIONNAIRE

Music classes in the ILEA Ad.Educ.Institutes that took part in this survey, are playing an important role in adult music education at more 'local & community' levels. Many students attend these classes to commence their tuition in musical performances, usually choosing one of the popular instruments listed in this report. Although the vast majority of students attended these classes for personal interest there were 6.8% who seriously contemplated music as a possible career. 17.43% of students were vocationally minded in the first questionnaire - at Goldsmiths' College it was rated at 22.7% The line of demarcation between vocational and non-vocational students may well become even less defined in the future, as 'continuing' and 'lifelong' courses are developed. On the other hand, the needs of the non-vocational students, who are clearly in the majority, will require courses to sustain and develop their continuing interests. Students in the older age categories show that there is a further obligation to

consider the needs of the increasing numbers in this group. Retirement (i.e. those in the over 65 yrs. age group), does not appear to be a time for lessening but for increasing the activities for studying music in classes. In all but the 16-20 age group, females outnumber the males, following the trend of the population at large.

Choral singing, secular and sacred, provides the largest group performing activity. For many students singing in a choir affords them their only means of corporate music making. The liaison between the local choral society and its Institute provides an important link with the local community and is one that is appreciated by students.

Students of singing, as well as many instrumentalists, request help to secure stronger aural foundations. Sight singing courses are needed and ear training is expected by many to be incorporated into their specialised music teaching, to enable them to hear music mentally. The number of comments concerning the size of classes gives cause for real concern. Music, by its very nature is both academic and practical, and students' requests for smaller classes were felt to be related to the quality and effectiveness of their teaching. Class teaching generally meets with satisfaction from the students, although structured, well-graded lessons, with long-term planning are expected from tutors.

Requests for more day-time and weekend courses come mainly from the older age groups. Requests for specific classes revealed that students were not always aware that such classes already existed. There is, undoubtedly, need for an advisory service solely concerned with the provision of advice to

students both within the immediate Ad.Educ.Institute and within the wider scheme of provision throughout the Greater London Area. Students need guidance in planning their studies and need fuller information about their courses which a short prospectus note cannot provide. Furthermore, personal counselling should be available for all music students by direct contact with an experienced tutor.

An 'Information Document' has been prepared for distribution to the students who took part in this second questionnaire. It gives some overall facts, figures and comments arising out of the findings from the second questionnaire.

AN OVERALL EVALUATION OF THE FINDINGS FROM
THE TWO COMBINED QUESTIONNAIRES

The City Literary Institute: L.U. Goldsmiths' College (SASS)
Morley College

Chelsea (Westminster): Dulwich: Eltham: Greenwich:
Highbury Manor: Marylebone: Mary Ward Centre:
South Bank: Stanhope: Working Men's College.

The above Institutes, where music has an integral role to play in non-vocational studies, were chosen to represent the opinions of the music student population within the Greater London Area.

Statistical Comments (facts, figures and %)

From the 4,557 three page questionnaires distributed, 2,154 were completed and returned. This is equivalent to a 47.27% return. The large percentage of returns would suggest that the first and second questionnaires together provided a reasonably balanced sample of student opinion. It has been possible to compare the three London Literary Institutes, with their wealth of experience and expertise, with a larger number (if on a smaller scale) of ILEA Ad. Educ. Institutes, all involved in programmes of adult musical education. The comparisons are interesting and rewarding to study, and equally important are the grounds of common understanding and similarity of views expressed on a number of important issues.

The first of these views is the genuine concern for the size of classes. Although music is often a communal and corporate activity (as in choirs & orchestras), music tuition and study is a very personal pursuit. Music students in every Institute stress the need for (i) smaller classes, (ii) better structured

FOR ILEA AD. EDUC. INSTITUTES AND THE
THREE LITERARY INSTITUTES COMBINED
SPRING TERM 1979

Returns :

2154 = 47.27%

out of 4557 distributed

A QUESTIONNAIRE ON MUSIC FOR ADULT STUDENTS

This questionnaire is addressed to adult music students who are members of classes taking place during the academic year 1977 to 1978. Already, students of three music departments in Adult Education have kindly co-operated by completing this same questionnaire. It is part of a research study being undertaken by a music tutor in this field. A number of selected Adult Educ. Institutions within the ILEA area are being invited to share in this project.

It will be of great assistance if all the questions are answered. Please do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, it is hoped that it may be possible:-

1. to collect information concerning the area of adult students' musical background.
2. to assess the response to classes and teaching methods in current use.
3. to consider suggestions for future course programmes directed to meet the needs of all adult students.

At the end of the questionnaire, a space is provided for students to make some general observations on such matters as teaching techniques, size of student groups, and to offer suggestions for the future planning of courses.

May we thank you for co-operating in this first study of its kind, designed especially for adult music students. Your helpful answer will be carefully studied and classified accordingly.

Percy F. Corben (Research Tutor: L.U. Goldsmiths' College)

This questionnaire has been prepared as part of a major research study into Adult Music Education being undertaken at the University of London Institute of Education. (Head of Music Department: Professor Keith Swanwick).

KINDLY GIVE THE NAME OF YOUR COLLEGE OR INSTITUTE.

.....

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED.

PLEASE PICK ANSWERS IN THE BOXES PROVIDED, AND WRITE IN
ADDITIONAL INFORMATION AS REQUESTED

ON MUSICAL BACKGROUND

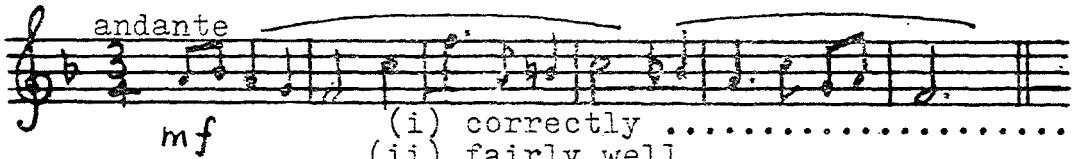
RETURNS %

1. Is your reason for attending classes mainly to
- | | | |
|---|-----------------|-------|
| (i) listen to music ? | <div>379</div> | 17.59 |
| (ii) perform music ? | <div>1633</div> | 75.81 |
| (iii) obtain theoretical knowledge ? | <div>818</div> | 37.97 |
- 2.a) Do you play any instrument(s)?Yes.

1666

 77.34
No.

478

 22.19
- b) Please name the instrument(s) you play
- c) Do you consider your playing to be of
- | | | |
|---------------------------------------|----------------|-------|
| (i) a high standard ? | <div>224</div> | 10.40 |
| (ii) an intermediate standard ? | <div>877</div> | 40.71 |
| (iii) an elementary standard ? | <div>578</div> | 26.93 |
3. Do you sing ?
- | | | |
|-----------------------|-----------------|-------|
| (i) not at all | <div>1001</div> | 46.47 |
| (ii) in a choir | <div>752</div> | 34.91 |
| (iii) solo | <div>422</div> | 19.59 |
4. Can you read this music without the aid of an instrument?
- 
- | | | |
|------------------------|----------------|-------|
| (i) correctly | <div>790</div> | 36.67 |
| (ii) fairly well | <div>844</div> | 39.04 |
| (iii) not really | <div>520</div> | 24.14 |
5. What kind of music has a particular appeal to you ?
- | | | |
|--|-----------------|-------|
| (i) Folk | <div>589</div> | 25.95 |
| (ii) Jazz | <div>565</div> | 26.23 |
| (iii) Early Music (medieval) | <div>786</div> | 36.49 |
| (iv) Traditional Music (classical, romantic, etc.) | <div>1826</div> | 84.49 |
| (v) Modern Music (avant-garde, electronic, etc.) | <div>357</div> | 16.57 |
| (vi) Operatic | <div>891</div> | 41.36 |
| (vii) other music (please specify) | <div>414</div> | 19.22 |
6. Do you attend concerts, recitals or operas regularly ?
- | | | |
|--------------------------|-----------------|-------|
| (i) not at all | <div>102</div> | 4.73 |
| (ii) occasionally | <div>1012</div> | 46.98 |
| (iii) fairly often | <div>824</div> | 38.25 |
| (iv) very often | <div>204</div> | 9.47 |

PRESENT CLASSES AND TEACHING METHODS

7. How did you come to hear about the classes you are attending?
- | | | |
|---|-----------------|-------|
| (i) by personal recommendation | <div>1030</div> | 47.82 |
| (ii) through college publicity | <div>911</div> | 42.30 |
| (iii) some other means (please specify) | | |
8. Are you studying music
- | | | |
|--|-----------------|-------|
| (i) as a possible career ? | <div>305</div> | 14.16 |
| (ii) purely for personal interest ? | <div>1810</div> | 84.03 |
9. Which of the classes you are attending, or have attended, do you consider to be the most beneficial? Please list the most useful first.
- (i)
- (ii)

10. How highly do you value group participation in music ?
(e.g. chamber/ensemble, choir, orchestra, class performance)
- | | | |
|-------------------------------------|------|-------|
| (i) very highly | 1378 | 63.97 |
| (ii) fairly highly | 537 | 24.93 |
| (iii) not particularly highly | 191 | 8.87 |
11. For what kind of music activities do you think small groups of 8 or less are best?
- | | | |
|---|------|-------|
| (i) Practical Musicianship/Theory | 921 | 42.76 |
| (ii) Instrumental | 1216 | 56.45 |
| (iii) Appreciation classes (listening)... | 277 | 12.86 |
| (iv) Singing classes | 556 | 25.81 |
| (v) Written skills and analysis | 393 | 18.24 |
12. Do you prefer short, intensive courses or more gradual instruction over a longer period of time?
- | | | |
|------------------------------------|------|-------|
| (i) short and intensive | 285 | 13.23 |
| (ii) longer and more gradual | 1257 | 58.36 |
| (iii) no preference | 557 | 25.86 |
13. Do you prefer homework to be
- | | | |
|---|------|-------|
| (i) set? | 952 | 44.20 |
| (ii) left to your own discretion? | 1027 | 47.68 |
14. Do you feel that the social aspect of adult music education is
- | | | |
|---|------|-------|
| (i) unimportant? | 588 | 27.30 |
| (ii) as important as the musical aspect? | 1344 | 62.39 |
| (iii) more important than the music? | 30 | 1.39 |
| (iv) important, but not so important as the music | 152 | 7.06 |

ON THE FUTURE PLANNING OF MUSIC COURSES

15. Have you any special aim towards which you are working?
-
-

16. How important to you are the facilities for individual tuition?
- | | | |
|--------------------------------|-----|-------|
| (i) very important | 846 | 39.27 |
| (ii) fairly important | 500 | 23.21 |
| (iii) not very important | 635 | 29.48 |

17. Please write here your comments as to the kind of courses you would like to see offered, and the ways in which these might be taught.
-
-
-
-
-

18. Finally, it would be very helpful if you would give the following information.

- (i) Country of origin
- (ii) Male or Female
- (iii) Age group (please tick appropriate group)

16 - 20	98	4.55
21 - 34	787	36.54
35 - 44	398	18.48
45 - 64	583	27.06
65 and over	270	12.53

lessons including group tuition and (iii) more individual tuition within the framework of the structured lesson, and (iv) greater opportunities for making music e.g. together in smaller groups (chamber music). The majority of students attend music classes to improve their practical performance 75.81%. About half of this number (37.97%) attend classes to obtain theoretical knowledge. This figure could be considerably increased as tutors appreciate the importance of teaching on the 'specialised and integrated' principle. It was a commonly expressed opinion that 'specialised' classes should incorporate teaching of other aspects of musicianship e.g: in a class essentially devised for the teaching of an instrumental technique, ear-training, interpretation, some theory and even some related history would make the lessons more related to the progressive training necessary to a musician. 'Wider horizons' are requested that in turn will demand more 'professional' attitudes from tutors. 22.19% of students do not play an instrument. The difference in the percentage of non-playing students in the three Literary Institutes (18.36%) and the Ad.Educ.Institutes (30.81%) suggests that there are more beginners in the Ad.Educ.Institutes. The number of students who attend mainly to 'listen to music' shows a similar pattern throughout all the Institutes, averaging 17.59%. The ILEA Ad.Educ.Institutes have greater support for choral activities and doubtless many students attend solely to enjoy singing together. It has been shown, by the information received from both questionnaires, that only 36.67% of all music students could correctly sing at sight the given simple melody in question No. 4. This has been referred to in each of the reports and there is good reason to believe that, due to misunderstanding of the question, this percentage could be even lower. The open-ended

replies affirmed a need for considerable help that will enable students to sight sing, to hear written music mentally, to improvise and generally to offer classes in the building up of musicianship. This is tantamount to a request for teaching that recognises aural foundations of musicianship as being basic to all musical instruction, and will never pursue theory for its own sake but as growing out of a developing aural conception of musical experience.

84.49% of all students stated that 'traditional' music had a particular appeal for them. Music of our own time received 16.57% support. It is clear from these figures that the majority of adult music students are traditionalist and conservative in their musical preferences. Operatic music (41.36%) was second in its appeal, while the more recent interest in Early Music received 36.49% support.

While most students hear about their classes through 'personal recommendations' (47.82%), other forms of publicity in adult music education are highly important (42.30%).

Without any previous figures for comparison, the line of demarcation between those students studying for a 'possible career' (14.16%) against those who study music purely for 'personal interest' (84.03%) is less clear than it was 30 years ago. With continuing and recurring education as the pattern for adult education in the years that lie ahead, the differences between vocational and non-vocational must become less defined. Motivation (apart from such social factors as earlier retirement, unemployment in certain occupations and a shorter working week) alone ensures keenness and determination on the part of adult students to obtain more depth of knowledge.

A bridge between the amateur and professional musician becomes even more viable when 'paid leave' for adult study is recognised in this country.

Lists of the classes found to be most beneficial to students have been included in the previous reports. It is a fact that classes offering practical performance of one kind or another are overwhelmingly the most popular. With 61.97% stating a preference for group participation, choirs, orchestras and other smaller performing activities remain the pattern for some years to come. There were requests from music students in all institutes for opportunities to make music together in smaller groups e.g. chamber music, small ensembles, and even for classes to come together occasionally as performers.

Organisation

Mention has been made of the future patterns implicit in recurrent and continuing adult education. Students are asking for more day-time and week-end courses, summer schools and even exchange visits with Europe. Expansion is, therefore, inevitable and planning of future courses will require to make provision for meeting the needs of students, not only from the older age groups, for day-time courses. Higher Education alone will create a need for more courses where adults may obtain alternative qualifications for university entrance. Courses concerned with continuing non-vocational programmes in music education will require vision as well as provision for these 'lifelong' students.

The purpose of this major study into 'Music Education in the Field of Adult Non-Vocational Studies' has been to provide facts, figures and reasoned thinking as a framework for the Principles & Recommendations which follow & conclude Vol. Two.

CHAPTER VI
PRINCIPLES AND RECOMMENDATIONS
FOR THE 1980's

The formulation of Principles and Recommendations arising out of this research have been arrived at after a close study of the information submitted by students in Inner and Greater London. For this reason, the two questionnaires have been invaluable, providing not only quantitative statistics, but hundreds of qualitative comments that, in themselves, were invariably thoughtful suggestions and recommendations for the improvement of music courses in adult education.

The opinions of colleagues, the study of the practice of teaching music to adults, and even to some extent the research into the historical background of the subject, have all directly and indirectly influenced the statements that are presented under the heading of 'Principles and Recommendations for the 1980's'.

To assist the adult educator, five headings have been selected. Under each of these, attention is given first to the underlying Principles involved, these are followed by Recommendations where these seem to be justified.

It is hoped and intended that the research findings may be of practical help both in the short term and in the long term planning that lies ahead in what should be momentous

years. For adult education has so far failed to extend its horizons to the whole community regardless of a person's class, creed or intellect.

Music in adult education has special functions to fulfil, both as a socialising agent, as well as an educational force for leisure and vocational needs.

The five headings for the Principles and Recommendations are as follows:-

1. Future Objectives - Provision of courses.
 2. The Organisation of Music Programmes.
 3. The Music Tutor's Responsibilities.
 4. Links with Continuing Education.
 5. National Recognition - publicity and
financial support.
-

1. Future Objectives Provision of Courses

- P. With the increasing interest and importance of adult music education today, part-time courses designed for mature students should, above all else, reflect a concern for the individual's personal needs, aims and objectives. An underlying principle of music teaching, as widely expressed in questionnaire replies, was that a student should be treated more as an individual, even within the framework of the class situation. This is an opinion that must be conceded and acted upon by tutors. In music learning it becomes a matter of great importance, for it has to be recognised that every man and woman is at a different learning stage, whether this be in the acquisition of a practical skill or in what many students described simply as aiming for an 'overall improvement'. Practical skills, in any case, are continuous in their development and will, therefore, require constant reassessment.

This inevitably leads to a consideration of how best to design progressive and well structured courses that monitor an individual's progress. Students are very aware that present gradings are often unsatisfactory, and that many courses are not well structured to allow for progressive learning over a period of three or four years (or even a longer span of time).

As well as more carefully structured and progressive planning of courses - which, incidentally, are contrary to the mixed ability thinking on non-streaming in the formative years of schooling - students ask for careful

placing within a structured system. This applies particularly to instrumental class tuition such as the pianoforte and guitar.

But of even greater significance are the repeated requests from students for music tuition that offers 'wider horizons of learning'. This has been referred to in all of the four reports presented in Vol. 2. Wider horizons suggest that too many tutors do not offer a wide enough concept of their particular form of tuition. The piano' tutor who can integrate his lessons with an occasional relevant reference to style and texture (including some theory) and even be able to throw some light on the historical and social scene associated with a work, is expanding his own depth of teaching in a scholarly manner. Choral conductors will find a few minutes, in a two hour rehearsal, to throw light on a composer or his work, well spent. If a work being learnt is a period piece, his knowledge of musicology will almost certainly widen the horizons of his choir members and catch their imaginations with an added stimulus. Students often stated that they expect a more professional attitude from their tutors. While the aims of adult music students in the ILEA A.E.I's are more 'immediate', future planning must take into account the growing need for courses that will enable more students to reach the longer term goal of professional, vocational status. To this end, more courses will be needed that lead to Higher Education. At present, there are often gaps between elementary courses and those that are directly concerned with degree and diploma

tuition. More intermediary stages need to be considered, as do the setting up of courses that will offer alternative means 'of access to University entrance'.

- R 1 That the aims and objectives of all music courses should be stated clearly and outline syllabuses be available to students in advance of enrolment procedures.
- R 2 That there should be a greater awareness of an individual's needs within the class situation, and a recognition that adult students require 'wider visions' and more personal involvements in their learning processes.
- R 3 That consideration be given to the variation of 'course lengths', that might range from a single meeting to a whole day, weekend, a short series of lectures, or even exchange visits with other countries. More day classes are recommended to meet needs of women, young people with vocational intentions, and the unemployed.

2. Organisation of Course Programmes.

The need for a continual reassessment within an overall plan of music education is a 'sine qua non'. Drastic changes are not always needed, but many factors ranging from local environmental needs to a changing staff situation and a variable student response can make future planning difficult. Occasional meetings of music tutors, even if they are employed on a part-time basis, would

provide a useful means of discussing both departmental problems and policies of organisation. Rarely are the classroom barriers crossed to enable two or more classes to share a wider social and musical experience, yet this, too, has been the request of students who feel their classroom study leads to remoteness and isolation. Such groups as choral and instrumental ensembles might profitably experiment in this way. In some Institutes 'lunch time' classes are provided which seem to gain support from local workers.

The importance of meeting local needs and for recognising the local environment of an adult institute is of more significance today than anytime previously in the history of adult education. Classes programmed to meet the needs of an ethnic minority need to be taken into account if we believe in serving the whole community. This inevitably raises the problem of diminishing standards of excellence when more beginners classes are put into effect. A balanced programme of music education is, therefore, important and it is here that a regional advisory service could be of much assistance. By consultation it could be arranged for a limited number of institutes to offer 'specialised' courses (e.g. Early Music or courses linked to Higher Education), while other institutes more successfully met the 'local' needs with their introductory classes. As it is, most institutes seem to be working in a musical vacuum that often produces a duplication of certain classes and a dearth of other more progressive and well

structured courses. Music of our own time is an aspect that might be introduced into a progressive programme for, at present, students tend to shy away from it preferring the more traditional music of centuries past.

Perhaps of greater significance than any other comments, was the overwhelming number of students who believe that a special case can and should be made for smaller classes. It is the excessive number of music students in practical classes that makes them feel that the individual is lost. The ratio of one member of staff to eight students for most music classes is a reasonable request. In an instrumental class, ten minutes playing time for everyone is surely a minimum requirement and fewer students would help to eliminate the present position of those who 'sit and wait', often for weeks on end, before they even play a note. Smaller classes would inevitably mean extra classes, better graded, with insistence on the recognition of structured teaching and long term planning.

R 4 That an improved staff/student ratio for music be recognised as a special case. It is proposed that practical classes do not exceed eight students in number (choirs, orchestras, etc. are obvious exceptions).

R 5 That structured teaching be introduced which is planned and progressive. Heads of Departments and tutors in music be asked to prepare schemes to cover the whole programme of courses.

R 6 That more music courses be introduced that will enable a student to qualify for entry into Higher Education and University entrances.

R 7 That there is consultation and co-ordination between Adult Education Institutes in Greater London to avoid over duplication of classes and to make provision for specialised courses in selected agreed centres.

3. The Responsibilities of Music Tutors.

Tutors in the adult education service are drawn mainly from two sources. Either they are already recognised teachers who offer music as their specialism or, alternatively, they may be professional musicians who offer their skills as part-time tutors. Both give valuable and dedicated service, even if the majority are not necessarily qualified as teachers in adult education.

For those tutors who teach for a small number of hours, it is difficult to see how official 'recognised teaching' qualifications can be expected of them. At this stage of development, the staffing of music classes would be greatly reduced and impaired, should a teaching certificate of official recognition be required of them. In the course of time, and with the expansion of the service, such demands may become valid; but at present a realistic appraisal of the situation is essential. Undoubtedly, the music tutor who has had specific training in the teaching of adults will be the better

equipped to deal with classroom and individual tuition. In the meantime, tutors should be made aware of the special modes and methods of teaching adult students, and this responsibility must largely fall upon themselves to see that some study of teaching techniques is undertaken. Regular meetings of music tutors where teaching skills and methods are discussed would be a useful means of widening a tutor's own perception in these matters.

Even the part-time music tutor is first and foremost a professional teacher. That this is not always the case can be seen by the remarks that students made very often regarding their tutor's attitude to them and their classes.

Mention has already been made of the need for long and short-term planning of courses. Tutors who prepare their weekly classes in music are those who display the first sign of professionalism in that they do not teach 'off the cuff'. They do not improvise or meander their way through a lesson, but know clearly what they intend to teach and how this is to be achieved. Detailed lesson notes distributed to each student, the setting of 'optional' work to be done as a 'follow-up' and the careful checking of this the next week, will not only be appreciated, but will give the tutor a stronger sense of purpose and satisfaction.

Interaction is a word which should have real meaning for

those who teach in adult education, and music tutors are wise if they employ this reciprocal approach in their class lessons. The involvement of students, the interplay between tutor and tutee, the willingness to listen as well as teach and, above all, the possession of clear teaching objectives, are important issues which every tutor should aim to apply in practice.

On matters musical, an open mind is desirable in a tutor at all times. Prejudice should give way to tolerance and the recognition that teaching is as much a 'lifelong' process as is learning, will ensure a sensitive understanding of students' needs.

One outstanding request from students at almost every stage of learning is for tutors to help them obtain stronger aural-foundations in all of their music studies. Music tutors will know that this is a basic problem related to every branch of music making. Yet, the ability to hear the written symbols of music notation as an aural conception of sound is fundamental to all written skills. Just testing the ear with simple aural tests is not the same as systematic teaching built upon the principle of developing the 'inner ear'. Improvisation, memory playing, and the recognition that all teaching of music emanates from the maxim - 'the sound before the symbol' - will ensure that the tutor bases his whole philosophy of music teaching on the need for secure aural foundations. Students realise their weaknesses in this

respect and ask that all teachers should recognise these principles. It is this approach, too, that will guarantee depth and integration of subject matter in the development of true musicianship. Complementary to this teaching priority is the request for instruction in sight singing. The latter convinces students that their aural awareness is developing and making progress when they are able to 'hear' and sing from notation accurately. Zoltán Kodály's method expects young pupils to sight sing extracts from their pianoforte pieces before learning to play them on an instrument. Teaching on a specialised and integrated principle will ensure that aural foundations are incorporated as being essential to structural learning in music.

Tutors of adult students should be encouraged to undertake research into their subject and its teaching. There are many aspects of music education that require investigation. An extension of an enquiry, such as this present research study, could profitably be undertaken by tutors who are genuinely interested in adults outside of the statutory provision for teaching music, and many smaller research studies can be made into methods of teaching music.

- R 8 That music tutors be made aware of the trends leading towards certificate recognition for teaching in adult education.

- R 9 That there should be regular departmental meetings of music tutors and that internal training facilities be provided for part-time music tutors in adult music education.
- R 10 That tutors be asked to prepare schemes of work annually for the purpose of publicising all course programmes in advance.
- R 11 That music tutors should recognise the requests that strong aural foundations in music teaching are essential to progressive musicianship.
- R 12 That experienced music tutors be encouraged to undertake research in adult music education.
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3. Links with Continuing Education

- P Since the publication of the D.E.S. document 'Higher Education into the 1990's' (1), a great deal of interest has been shown in the contribution that adult education might make in this field of learning. Not all Institutes of Adult Education are necessarily equipped to organise special courses of this nature, but certain regional centres at suitable locations throughout Greater London are desirable. In a few institutes, music courses already
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(1) 'Higher Education into the 1990's' - A discussion document. D.E.S. Feb. 1978

exist where students are offered progressive programmes leading eventually to University Degree courses. The Open University, while not specialising in musical depth, offers the subject as part of its Arts Degree Course, and a number of institutes are used as centres for occasional classes, forums and tutorials. The University Extra-Mural courses and the W.E.A. both offer music classes which must be described as having strong links with Higher Education.

There is a need for more music classes that will assist the adult student to obtain alternative and acceptable qualifications for university entrance. It is here, particularly, that we see the terms 'non-vocational' and 'vocational' as being almost meaningless. Many students make the transition from one to the other imperceptibly. What began as a purely personal interest can, with study, motivate the mature adult into a real sense of vocation. This again is a 'widening of horizons', so essential for the future of adult education. It will necessarily demand greater co-operation between the universities and adult education if alternative access to higher education is to be achieved. In music, too, there is a need for the National Colleges of Music to recognise that links between their professional courses and adult education should be encouraged and developed. New courses that involve the integration of the arts e.g. drama, movement, dance and music, at the highest levels should be considered a possibility. In the past, the integration of 'combined

arts courses' have lacked integrity and purpose because they were designed at levels where insufficient skills were available. Integration of the arts at high levels of performance suggest more promise and viability for those interested in Higher Education.

R 13 That music courses be programmed in selected Institutes of Higher Education for students to obtain alternative access to courses in Higher Education.

R 14 That University Extra-Mural music courses be set up as links and entry to Higher Education and that these courses take account of the practical nature of the subject.

R 15 That the National Music Colleges and Universities consider the important role of music in adult education and collaborate to produce courses that will lead to interchange and transition of adult music students.

5. National Recognition, Publicity and Financial Support

P The growing importance of adult education in our present society is shown by the setting up of the organisation known as ACACE (2). Its terms of reference - to advise on matters concerned with adult and continuing education - must of necessity be wide. Its Reports and Occasional Papers that have been published show a need for wider

(2) Advisory Committee for Adult and Continuing Education

national recognition of future adult education whether this be for leisure or continuing education. Governments, in the past, have been slow to take this step, but future trends in a modern society have to take account of

- (i) a shorter working week for men and women
- (ii) earlier retirement
- (iii) increased unemployment, and
- (iv) the lifelong needs of a more educated nation.

In view of these social changes, adult education must surely be a priority that requires immediate action.

Many European countries and the U.S.A. have forms of 'paid educational leave' that enables mature students to study and re-educate themselves from time to time, away from their main occupation (3). It is highly desirable that some financial provision is made available in this country for similar educational opportunities, both for leisure as well as career pursuits, in the process of continuing education.

It is clear from the hundreds of replies received through the questionnaire, that many music students look for services of an advisory nature, mainly to assist them in making the right choices when they are confronted with the whole range of music classes. Although each institute should be able to provide its own specialist advice to

(3) Charnley, A. - 'Paid educational leave' Hart-Davies 1978
see also 'Learning Opportunities for Adults' Vol.1 p47
OECD Paris 1977

intending students, a service that looks beyond the immediate environment and takes account of the whole spectrum of music courses available in Greater London is what is really needed. At the moment, there seems to be no 'overall' plan to co-ordinate and organise this kind of students' advisory service.

In considering the advice offered to students from all age groups, it is necessary to draw special attention to the needs of the retired and over 65 year old age group. In most cases these students are the less affluent members of society who require our special consideration. In comments received, it is clear that many in this age group find concert going impracticable, largely on account of the high prices for seats and the difficulties of travelling at night. It should not be impossible for some financial provision to be made that makes occasional attendance at concerts and operas possible. This should be a matter of concern to the professional performing musician as much as the music educator.

On publicity, facts have already been given. The main local forms of publicising music courses must be, of course, the responsibility of each individual adult education institute. ILEA's annual booklet 'Floodlight' is consulted by many, but there is very little information about music courses for it aims to cover the whole programme of adult education throughout Inner London.

There is a need, therefore, for a separate publication that lists and categorises all of the adult music classes and music facilities available within the area of Greater London. Other forms of publicity that students referred to included local radio, local papers, libraries and, above all, personal recommendation.

There is a 'continued' need for each institute to relate some of its courses to the local, immediate, community e.g. a local ethnic population may well support specific forms of music making if it is designed with their needs in mind. Similarly, city workers already support lunch-hour classes that offer a wide variety of music education. Links with other adult organisations, choral societies, church choirs and music clubs might also be explored. The setting up of 'outposts' should certainly receive investigation as a means of meeting the musical needs of those who, at present, are outside of statutory provision.

R 16 That immediate steps are taken that will lead to governmental recognition for 'paid educational leave' for adult students, both for leisure and vocational pursuits.

R 17 That a regional service be set up to publicise and advise on adult music education throughout Greater London. In this connection, it is suggested that the Greater London Arts Association (GLAA) is well placed to undertake such a valuable initiative.

R 18 That special provision be made for the older and retired music student to attend professional concerts and rehearsals at reduced rates, and at times more convenient to this age group.

R 19 That there should be an extension of music courses as 'out posts' to meet local community interests and to provide links with established existing courses.

A Final Recommendation

In the recent UNESCO monograph 'Lifelong Education - A Stocktaking' (4) international views are presented on the ways in which Lifelong and Continuous Education may develop. In a hard hitting, realistic assessment of the educational system in Britain today, K. Richmond (Scotland) discusses the disseminated structure of learning, where each stage of an individual's formal education exists in comparative isolation to other stages. The view of man's education as a continuous and lifelong process is one that has yet to be formulated.

The following recommendation is made:

R 20 That representatives from all the 'compartmental' aspects of education from Nursery, Initial Schooling, F.E., H.E., University, to Part-Time and Full Time Adult Education should commence a study of the implications for an 'overall plan' of continuing and lifelong education. It is further recommended that these discussions on 'The Structure of a Lifelong Education' be initiated by the Department of Education & Science as a 'Discussion Document' to be widely distributed throughout Britain.

(4) Cropley, A.J. (Ed.) 'Lifelong Education - A Stocktaking' Mon. 3 pub. Unesco Institute for Education, Hamburg. 1979

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A P P E N D I X I

Pilot scheme
leading to a formal
Questionnaire

PILOT SCHEME LEADING TO
A QUESTIONNAIRE ON MUSIC IN ADULT EDUCATION

This questionnaire is addressed to the adult music students in classes taking place during the academic year 1977 to 1978. Three departments of Adult Education, have kindly agreed to share in research study that is currently being undertaken by a music tutor in this field. The three departments are from:-

The City Literary Institute
 Goldsmiths' College
 Morley College

It will be of great value, and we hope, of interest to students, if all of the questions are answered. Do not write your name anywhere on the paper. Your answers will be recorded and analysed anonymously.

The Findings: As a result of this survey, we hope it may be possible -

1. to determine the area of students' musical back-ground
2. the response to present classes offered, and present teaching methods
3. to determine suggestions for future course programmed aimed to meet the needs of all adult students

A space is provided for students to make general observations on such matters as teaching techniques, class structures and if they wish, to make recommendations for future planning. May we thank you warmly, for co-operating in this first study of a disciplinary research topic, designed solely for adult music students. Your helpful answers will be studied and classified accordingly.

Kenneth van Barthold	(City Literary Institute)
Malcolm Barry	(Goldsmiths' College)
Michael Graubart	(Morley College)
Percy F. Corben	(research tutor)

PLEASE HAND THIS QUESTIONNAIRE TO YOUR CLASS TUTOR WHEN COMPLETED

ON MUSICAL BACKGROUND

1. Do you play any instruments / or sing?.....YES./NO.....
 If so, give particulars.....
 Give your standard of performance (grades if you wish)

 How long have you been playing?
2. Do you sing? (solo or in a choir)
3. Can you read music well enough to sing at first sight?

4. Do you consider yourself to have a weak, an average, or a
 good musical ear ? (i.e aural sense)

PRESENT CLASSES AND TEACHING METHODS

5. Is your study of music for vocational or non-vocational
 purposes? (or both)
6. How important are basic courses to you? (e.g. to improve
 your ear training and sight singing or keyboard skills)

7. Which music classes have you found to be the most
 beneficial over the years?
8. How important to you is group participation in music?
 (e.g. chamber music, choir, orchestras, class performance)

9. Do you prefer to receive instruction in a small group or
 in a larger class? (suggest a number of students for a
 particular class you may have in mind)

10. Do you welcome tutors setting regular work ('at home')
in preparation for the following lesson?
 11. How important is the social aspect of adult music
education to you
 12. What kind of classes do not interest you?
 13. Are you a concert goer?
What are your external musical interests?
 14. Have you any musical prejudices?
 15. Do you watch, follow, or study any music courses of the
Open University?
 16. How important is music to you? (briefly)
Please give Nationality
Male or Female
Age Group: 16-20 21-44..... 45-64.....65+...
-

ON FUTURE PLANNING OF MUSIC COURSES

17. Do you consider music education is an 'on-going'
process for life?.....
18. Have you a long term aim, or an immediate musical need?
State for what purpose.....
19. Do you look in vain, for classes which you consider are
essential for your personal musical development? If so,
what are they?
20. Have you any suggestions to make on the organisation of
music classes? (e.g. should there be more student
involvement, or would you like group work)

21. Would you like to see more opportunities for
individual tuition?
.....

Please feel free to make constructive observations on any
matters related to one or more of the above questions.

.....
.....
.....

WHEN COMPLETED, PLEASE HAND TO YOUR CLASS TUTOR. THANK YOU.

A P P E N D I X I I

Sampling

Early Statistics

Sampling

To claim accuracy for questionnaire statistics, it must be dependent, relatively, upon the size of the sample chosen. Therefore, the larger the size, the closer the researcher may be expected to achieve accuracy. (see * W.J. Reichmann's 'Use and Abuse of Statistics')

For the purpose of this research it was intended that every student in the three London Literary Institutes should each receive a copy of the questionnaire to complete and return. These were given to the Heads of the Music Departments for distribution through their class tutors.

The return from these three Colleges averaged 47.55%. This figure represents the return in relation to the number actually distributed in each Institute. This % differs slightly when the calculation is made using the original number actually given to each Institute. It is therefore possible that some tutors may not have canvassed for the returns, e.g.

Morley College were given 1300 copies. Only 1296 were distributed. 589 were returned equivalent to a 45.45%.

The City Literary Institute were given 1900 copies.

Only 1161 were distributed. 595 were returned equivalent to 51.29%.

At a meeting of Heads of the Music Departments concerned (23rd November, 1978), the Head of Music at the City Literary Institute felt that his returns may not have been fully representative of his music student population. This might also have been said, to a more or less degree, of other Institutes. A large number of unused questionnaires were returned. This, as has been suggested, may have been the

result of some tutors not fulfilling their canvassing role. It must also be remembered that many students attend more than one class, thus reducing the actual returns.

Even so, when this % is based on a full distribution of 1900 copies, the return is a representative figure of 31.31%.

The same Head of Music also wondered whether his more talented students (a number of whom are of professional standard) did not bother to make their returns. There is, however, no available evidence to support this view.

Furthermore, this survey was designed to obtain information from mainly non-vocational students, and the return is more likely to be correct and representative of their point of view.

Since the completion of this first questionnaire, it has been possible to distribute a second questionnaire to selected Adult Education Institutes under the ILEA. This was to widen the survey and to enable more student participation, as well as reducing the possibility of inaccuracy in the final evaluation.

This second questionnaire was sent to 12 ILEA Adult Education Institutes representing about 40 branches of Adult Education. In fact, 10 ILEA Institutes took part representing about 30/35 branches where music classes take place. By extending the student population in this way, any imbalance was rectified as far as this overall survey permitted. It is interesting to record that the returns from this second questionnaire produced a figure equivalent to 46.65%. This is very close to the first questionnaire return of 47.55%.

No 'social class' sampling was intended in this survey, as the pattern of social structure in the music class situation usually consists of students from all walks of life. Where however, ability differences occur they are usually to be found in the class gradings of practical skills.

The above figures would support the view that the two questionnaires together represent, as far as possible, the opinions of the non-vocational music students who attend Evening Institutes throughout Greater London.

* REICHMANN, W.J. 'Uses and Abuses of Statistics'
Pelican 1961. Reprinted 1976.

FINAL FIGURES AND STATISTICS ENDING 6th MARCH, 1978

REVISED

Questionnaires completed and returned

City Literary Institute	595	
Goldsmiths' College	308	
Morley College	<u>589</u>	
	<u>1492</u>	Total

Questionnaires distributed

City Literary Institute	1161	
Goldsmiths' College	681	
Morley College	<u>1296</u>	
	<u>3138</u>	Total

Questionnaires not distributed

City Literary Institute	739	
Goldsmiths' College	319	
Morley College	<u>4</u>	
	<u>1062</u>	

Percentage on Overall Returns

from 4200 copies
1492 completed
2708 not returned or not distributed

from 3151 distributed
 1492 were completed

$$\text{i.e. } \frac{1492}{3138} \times \frac{100}{1} = \frac{149200}{3138} = 47.546207 \%$$

Overall Returns = 47.55%

OVERALL FIGURES FOR THE THREE COLLEGES COMBINED

based on the questionnaires returned by 31st December, 1977

Questionnaires completed and returned

518	C.L.
307	G
<u>581</u>	M
<u>1406</u>	Total

Questionnaires distributed

1697	C.L.
730	G
<u>1263</u>	M
<u>2690</u>	Total

Questionnaires not distributed

203	C.L.
270	G
<u>37</u>	M
<u>510</u>	Total

From 4200 copies
1406 completed
2794 not completed

From 3690 distributed
 1406 were completed
 and returned

% on Overall Returns

$$\frac{1406}{3690} \times \frac{100}{1} = \frac{14060}{369} \%$$

$$= \underline{\underline{38.102981 \%}}$$

Date returns.....

31st January, 1978

REVISED PRELIMINARY STATISTICS

City Literary Institute: From 1900 copies
1161 were distributed
739 were not distributed

Goldsmiths' College: From 1000 copies
701 were distributed
299 were not distributed

Morley College: From 1300 copies
1296 were distributed
4 were not distributed

COMPLETED QUESTIONNAIRES College percentages on returns

City Literary Institute: 597 completed & returned
= a return of 51.42% completed forms
of the total College distribution

Goldsmiths' College: 312 completed & returned
= a return of 44.50% completed forms
of the total College distribution

Morley College: 581 completed and returned
= a return of 44.83% completed forms
of the total College distribution

UNRETURNED QUESTIONNAIRES ... College percentages on non-returns

City Literary Institute: 564 were distributed but not returned
= 48.579% of the total distributed

Goldsmiths' College: 389 were distributed but not returned
= 55.49% of the total distributed

Morley College: 715 were distributed but not returned
+ 55.17% of the total distributed

OVERALL FIGURES FOR THE THREE COLLEGES COMBINED
BADES ON THE FINAL RETURNS4th February, 1978

Questionnaires completed and returned

597	C.L.
312	G
581	M
<u>1490</u>	Total

Questionnaires distributed	Questionnaires not distributed
1161 C.L.	739 C.L.
701 G	299 G
1296 M	4 M
<u>3168</u> Total	<u>1042</u> Total

<u>Percentage on Overall Returns</u>	From 4200 copies
	<u>1490</u> completed
	2710 not returned

From 3158 distributed
1490 were completed i.e. $\frac{1490}{3158} \times \frac{100}{1} = \frac{149000}{3158} = \underline{\underline{47.18\%}}$

A P P E N D I X I I I

Information documents for students

Letters to Colleges

AN INFORMATION DOCUMENT

provided by the response from students to the Questionnaire
on 'Music for Adult Students'

During the Academic Year 1977/78, a questionnaire was circulated among adult music students who were attending classes in three London Literary Institutes,

ILEA The City Literary Institute
L.U. Goldsmiths' College, S.A.S.S.
Morley College

As a result of your co-operation 47.55% of students completed and returned the questionnaire. Much statistical and factual information has been collected and assessed, particularly in answer to the "open ended" questions on such matters as (i) your present aims (ii) your suggestions for future course programmes and improvements on existing courses, and (iii) your observations on teaching methods. The opportunity for students to make their comments was obviously appreciated and the replies will be most helpful in the future planning of music courses in each of the three Colleges. A second questionnaire was also addressed to students in a selected number of ILEA Adult Education Institutes throughout Greater London.

Many of you stated that you would be interested to hear about the findings of this research project. I have, therefore, prepared the following short report which will give you an impression of the information received.

First, a few statistics:-

From 3138 questionnaires distributed to students in the three Colleges, 1492 were completed and returned.

On Musical Background: Your reasons for attending music classes fell into three categories, as follows:- (i) to listen to music 17.82% (ii) to perform music 75% (iii) to obtain theoretical knowledge 43.16%. Naturally, some students attended for more than one reason, and these were included in the overall figures. It is clear that the main reason for attending music classes is to improve practical performance standards. While there is an emphasis on instrumental classes (the piano has a clear lead over all instruments played - c 50%, except at Goldsmiths where the guitar runs it very close), the number who claim they do not sing is nearly half of the total number of music students. From this, it is not surprising to find that the students who could actually hear the given music correctly was only 37.87%. It is evident that musicians in all age categories have difficulty with aural work and with the process of hearing written music in their heads. This was made further evident in many of the "open answers" where students asked for more help in aural foundations.

Traditional music received 84.85% of student support for the kind of music that has a particular appeal for them. Modern music (avant-garde, electronic, etc.) gained a 16.76% response, while the second highest was the interest shown in opera 41.35%.

On Present Classes and Teaching Methods. Students came mainly to hear about their classes through either (i) personal recommendation 46.51% or through (ii) College publicity 45.31%. Other helpful avenues of publicity were suggested in returns. Over 5% mentioned ILEA's publication "Floodlight" as an important reference to classes in the Greater London area.

17.43% of students mentioned that they were studying music as a possible career, while the majority (81.97%) attended classes for personal interest. Motivation to improve and achieve higher standards in practical skills and general musical knowledge is a prime consideration with all students. Even retirement (the over 65 yrs. age group) does not appear to be a time for lessening but often for increasing the activities afforded by studying music in our classes.

To present a list of all the classes that have been most beneficial to students over the years, is impossible in this short report. Suffice it to say, that at Morley College about 130 were mentioned; at the City Lit. over 110, and at Goldsmiths' College about 55 were named as being particularly appreciated.

It was helpful to have your remarks regarding the importance of smaller music classes. 60.52% of all students consider small groups are best for instrumental activities (apart from choirs and orchestras), while 45.71% feel that small groups are desirable for classes in practical musicianship and theory. Only in the appreciation classes did small numbers not appear to matter significantly.

On the question of course lengths, 59.32% prefer longer and more gradual tuition, while 13.27% felt that courses that were short and intensive were more valuable. Class length depends upon the nature of the course and the requirements of a particular student. Students who prefer work to be set by the tutor were in the majority (48.79%). 61.46% felt that the social aspect of our learning situations was important. Only 28.42% consider that it is unimportant. A further category of 8.71% added that the social aspect is "important, but not as important as the music".

On Future Planning of Music Courses. The replies were numerous. They have all been collected, indexed and studied in detail. About 1,000 comments were made on your "individual aims". The remarks offered made it clear that more was expected from music courses. Although a class may be directly concerned with one aspect of musicianship (e.g. piano tuition, or guitar), students are looking for other matters to be incorporated into their instruction; such as, ear training, some theory and some related history, style and analysis. Aural training was considered important in practical training, but especially for singers who cannot sing music at sight. Many students seem to have made their own arrangements for individual tuition, but others would be pleased if such facilities existed with additional facilities for practising; accepting the need for increased fees.

Suggestions for future courses. These are too numerous to mention

in detail. More than 800 requests were made and these have been indexed for college reference purposes. The three colleges appear to give general satisfaction to most students in offering a broad as well as a specialised form of adult music education. The number of comments, in each college, showing appreciation of past and present courses were numerous. There is, of course, a need for continual reassessment of our music programmes, and the response to this questionnaire has already helped to provide suggestions that will lead to offering the kind of courses students are seeking. The most urgent request was for smaller classes, and for more opportunities to make music together in smaller groups. Many felt that classes might be graded better and that the teaching offered should be structured and progressively planned.

A final and extensive report on this research study will not be available before 1980. The information provided here is of primary interest to the three colleges concerned in this first questionnaire.

May I thank you all for your co-operation and magnificent response? I am most grateful for your participation in the project.

Percy F. Corben.
(Research Tutor)

November, 1978.

AN INFORMATION DOCUMENT

provided by the response from students to the Questionnaire on 'Music for Adult Students'

During the Academic Year 1977/78, a questionnaire was circulated among adult students who were attending classes in a selected number of ILEA AD. EDUC Institutes:-

Chelsea (Westminster); Dulwich; Eltham;
Greenwich; Highbury Manor; Marylebone;
Mary Ward Centre; South Bank; Stanhope;
Working Men's College.

(representing about 30/35 branches of adult education)

As a result of your co-operation 46.65% of students completed and returned the questionnaire. Much statistical and factual information has been collected and assessed, particularly in answer to the 'open ended' questions on (I) your present aims (II) your suggestions for future courses, and (III) your observations on methods of teaching. This opportunity for students' comments produced a large number of helpful replies. These will assist in the future planning of music courses.

Many of you stated that you would be interested to learn about the findings of this research project. I have, therefore, prepared the following short report which will give you an impression of the information received.

First, a few statistics:-

From 1419 questionnaires distributed to students, 662 were completed and returned.

On Musical Background: Your reasons for attending music classes fell into the three categories, as follows:-

(i) to listen to music 17.07% (ii) to perform music 77.64% (iii) to obtain theoretical knowledge 26.28%. Those students who attended classes in more than one of the above categories, were included in the overall figures. As 67.52% of students already play instruments and a further 10.12% attend to perform, it is clear that many are learning an instrument for the first time. The main reason for attending music classes is to improve personal standards of practical performance. The piano was the most popular instrument with 36.85 % support over the guitar that had 13.75%.

The list of the instruments played followed a traditional pattern, in this order of preference:- pianoforte, guitar, strings (violin, viola, 'cello & C.B.), recorder, flute & clarinet, etc. Choral singing received much support from students in all the Institutes, although 41.39% stated that they do not sing at all. From this, it was not surprising to find that the number of students who actually heard the given music correctly was only 33.99%. It is evident that music students in all age groups have difficulty with ear training and with the process of hearing written music in their heads. This was reinforced by many of the 'open-ended' answers where students requested extra help in the aural foundations of musicianship.

Traditional music (classical, romantic, etc.) was mentioned by 83.63% of students as being 'the kind of music that has a particular appeal'. Modern music (avant-garde, electronic, etc.) had a 16.16% response, while the second highest interest was shown to be in opera with 41.39%.

On Present Classes and Teaching Methods. 50.75% came to hear about their classes through 'personal recommendation' and 35.5% through the Institutes' publicity. 27 students mentioned the publication 'Floodlight', while others referred to the local and national press.

6.8% of students stated that they were studying music as a possible career, while the majority (88.67%) attended classes for personal interest. Although 64.5% feel that the social aspect is as important as the musical training, motivation to improve and achieve high standards, particularly in practical skills is a major consideration with all students. Even retirement (over 65+ age group), especially among the ladies, does not appear to be a time for lessening, but for increasing, one's music activities.

Over 60 classes were mentioned as having been most beneficial to students, ranging from choral activities, choirs and orchestras to instruction for guitar, recorder and piano. General Musicianship classes included sight singing, rudiments and theory. Appreciation classes were also considered beneficial especially by the older age groups.

It was helpful to have your remarks on the matter of smaller classes. 47.28% of all students considered small groups were best for instrumental activities (apart from choirs & orchestras), while 36.10% felt that small groups are desirable for practical musicianship and theory. Even in appreciation classes, 20.39% felt a need for groups of 8 or less are best.

On the question of course lengths, 56.19% preferred longer and more gradual tuition, and 13.14% felt that courses that were short and intensive were more valuable. Obviously, course length depends upon the nature of the subject and the requirements of a particular student. Those who preferred work to be set by the tutor were 33.84%, while 53.93% consider it best left to a student's own discretion. The figures suggest that most students expect tutors to set work if the tuition is to be consolidated between lessons.

On the Future Planning of Music Courses. About 300 comments were given, and the helpful replies have all been collected, indexed and studied in detail. The remarks offered show that the present class structure continues to give satisfaction to the majority of students, although more is often expected from the music courses. There is an overriding request for smaller classes with a desire for more attention to be given to an individual's needs within the group structure. Students are looking for classes that offer more than one aspect of musicianship integrated into each lesson, e.g. piano classes with some theory and aural training in addition to the main study of learning to play the instrument. Only 29.46% considered that facilities for individual tuition are unimportant.

The organisation of class teaching seemed to meet with general approval, although more carefully structured lessons, progressively planned by their tutors would be appreciated. Many students seem to be unaware of the existence of certain classes in music that they are requesting. This would suggest a need for a music advisory service giving fuller details of course programmes.

A final and extensive report on this research study will not be available before 1980. The information provided here is directly related to those students who attended classes at the ILEA AD.Educ.Institutes and took part in this survey.

May I thank you for your co-operation and magnificent response? I am most grateful for your participation in the project.

Percy F. Corben.
(Research Tutor)

February 1979

UNIVERSITY OF LONDON INSTITUTE OF EDUCATION

TELEPHONE

PRINCIPAL : 01 - 876 - 2967

STAFF : 01 - 876 - 3273

DIGBY STUART COLLEGE OF THE SACRED HEART,

ROEHAMPTON LANE,

LONDON. S.W.15.

From Percy F. Corben14 Wricklemarsh Road,
Blackheath,
London, S.E.3. ONF.
Home Tel: 856. 4595.

26th. October, 1977

Dear

This letter is to confirm our arrangements to meet on Friday, 11th. November at 11.00 a.m. at Goldsmiths' College. It would be extremely helpful if we could discuss some of the matters of mutual interest and concern regarding our work in adult music education. For this purpose, I have made a few suggestions as possible topics for discussion. In particular, I should welcome and value your ideas on any teaching modes and methods which you personally have found to be relevant to adults learning music.

The questionnaire has at last been prepared and is now in the process of duplication. I have taken into account many of the recommendations made at our previous meetings, and the advice of statisticians has been sought. The final form of the questionnaire was only decided after several further meetings with Professor K. Swanwick at the L.U. Institute of Education. Later, I hope to invite Professor Swanwick to discuss the result and findings of this survey with us all at another meeting, if you agree.

The 4,500 copies should be available for distribution on the 11th. November. It will be a great help towards the success of this combined effort, if we could agree to hand these out in the week of November, 14th. to 19th. Perhaps we could also discuss how long we should allow for this survey to be carried out? I personally, would like each College to have an opportunity first to study their own students' replies, and then I could begin the task of analysing and assessing all the returns commencing in the Christmas vacation.

I really am most grateful for the kindly interest you have shown in this study. By its very nature, I believe it to be the first of its kind. Professor Swanwick recognises that what we are undertaking is a valuable piece of educational research. Hence, his willingness to join us on some future occasion.

Finally, may I suggest that when you come to Goldsmiths' on the 11th., you ask to be directed to Malcolm Barry's room which is located in the School of Adult and Social Studies. It might save time.

Yours sincerely,

First Meeting of Heads of Music Departments concerned with
Research into Adult Music Education

Friday, 11th. November, 1977

Representing ILEA City Literary Institute: K.van Barthold

R. Plowright

Goldsmiths' College:

M. Barry

Morley College:

M. Graubart

Research Tutor:

P.F. Corben

TOPICS for Discussion

1. Questionnaire: Precoded questions/ Open questions
 - (i) method of distribution
 - (ii) Collection of completed forms
 - (iii) Numbering sequences for each College, etc.
2. Modes and Methods
 - (i) Various teaching methods being carried out. e.g. structured teaching, formal lectures, other classroom procedures, group work, graded groupings
 - (ii) Interaction : student involvement, experimental teaching methods.
 - (iii) Meeting the students' needs in 1977/78 and beyond.
 - (iv) overall planning. Correlation of theory and practice.
 - (v) Training of Music Staff for Adult teaching.
3. Diversification and specialisation How far should Adult Music Education go in either direction?
 - (i) The distinctive role played by each of the three colleges.
 - (ii) Public Concerts, Recitals, etc. Problems involved; policies employed to promote these taking into account the local communities, and the City Workers who constitute the audiences.
4. Any other suggestions for future meetings.

November, 1977

P.F. Corben.

From: Percy F. Corben (Research Tutor) -
14 Wricklemarsh Road, Blackheath, S.E.3 ONF
Tel: 01:856:4595 (Or at Goldsmiths' College, S.A.S.S.)
(Lewisham Way, London, S.E.14 6 NW)

To: The Principal/Tutor in Charge.....
.....
.....

Thank you for returning the slip regarding the Music Questionnaire.
I am most grateful to you and your staff for sharing in this research study.

I enclose copies, and will be pleased if you will arrange for the distribution, completion and collection of these from your music students. I have enclosed a note which some colleges have given their tutors to explain the procedure.

All completed forms (normally after two weeks or so) should be returned to the above address, please.

I hope it may be possible to send out some information regarding the findings of this adult music questionnaire later in the year.

Percy F. Corben.
February, 1978.

TO ALL MUSIC TUTORS

Will you kindly ask each member of your classes to complete one of the questionnaires on 'Music in Adult Education?'. Any student who has already completed one of these questionnaires in another class should not be asked to do so again.

As you will see, this survey is the first of its kind, and is part of an important study being undertaken into the musical needs of adults. Your co-operation in both the distributing and collecting of these questionnaires is vital for its success. We should therefore very much appreciate your support to encourage every student to share in this. Only by such means can we possibly hope to identify and meet the needs of our students in the future.

It is hoped that after analysis and assessment it may be possible to make known the findings of this survey.

Thank you very much for helping in this project.

Spring Term 1978.

.....

M: Percy F. Corben: Music Tutor L.U. Goldsmiths' College, S.A.S.S. 233
& Principal Lecturer: Digby Stuart College, R.I.H.E.

14 Wricklemarsh Road,
Blackheath,
London, S.E.3. ONF
Tel: 01: 856 : 4595 (Home)
or Coll. 01: 876: 8273 Ex. 269

To The Principal/Tutor in Charge.
.....
.....
.....

February, 1978.

Dear Sir/Madam,

As part of a research study being undertaken at the L.U. Institute of Education, I am writing to ask whether you would be willing to share in a project designed to enquire into the musical needs of adults in non vocational continuing education.

The accompanying questionnaire is being sent to a selected number of Adult Music Departments in the ILEA area. It is hoped to collect information that will guide future planning and lead to improvement of music courses in the 1980's.

This questionnaire has the support of the National Institute of Adult Education, the University of London, and other organisations, and is the first of its kind as a disciplinary music research study, solely related to the needs of Adult Students. Three London Literary Institutes with large music departments have already co-operated in this research (City Literary Institute; Goldsmiths' College; Morley College).

I shall be most grateful if you will kindly reply on the form below. If you are willing to distribute and collect a small number of questionnaires, I will see that these are dispatched as soon as possible.

Yours faithfully,

P. F. Corben.

PLEASE TEAR HERE, AND RETURN TO: P.F. CORBEN, 14 WRICKLEMARSH ROAD, BLACKHEATH, LONDON, S.E.3. ONF.

NAME & ADDRESS OF ILEA COLLEGE/AD.EDUC.INSTITUTE:
.....
.....
.....

The above College is willing/not willing to invite its adult music students to complete the questionnaire on Music Education.

We have (approx. number, please)..... adult students pursuing part-time music courses.

PRINCIPAL/TUTOR IN CHARGE:

AND/OR DIRECTOR OF MUSIC

DATE

From: Percy F. Corben, 14 Wricklemarsh Road,
Blackheath, LONDON, SE3 ONF.
Tel: 856 4595

15th. November, 1978

Dear

This letter is to confirm arrangements for our second meeting to discuss the findings of the questionnaire circulated among music students at our three Literary Institutes.

I do hope that you will be able to join us on Thursday, 23rd. November, at 10.30 a.m. We shall be meeting on this occasion at the City Lit, Keeley House, Keeley Street, W.C.

I am pleased to say that Professor Keith Swanwick, Head of the Music Department at L.U. Institute of Education has kindly agreed to come along.

The work involved in assessing the questionnaire has been a lengthy process, but I am at last, able to provide each college with a copy of its own individual report and analysis. I hope to have a copy of the 'overall findings' available for our meeting, along with other facts, figures and observations. At our first meeting we were able to discuss and consider a number of important issues related to courses, modes and methods of teaching. To guide us in our discussions on Thursday next, I have once again, made a few suggestions. The next stage of my research study will be directly concerned with the 'practice' of music in adult education, and to this end, I shall greatly value your ideas, suggestions and recommendations particularly in relation to teaching methods and future policies.

Thank you for the continued interest you show in this study. I look forward very much to seeing you at the meeting. May I suggest that we ask at reception desk to be directed to Mr. Kenneth van Barthold's room?

Yours sincerely,

Second Meeting of Heads of Music Departments in connection
with Research into Adult Music Education

Thursday, 23rd. November, 1978 at 10.30 a.m.

at the City Literary Institute

Representing ILBA City Lit Institute : K.van Barthold
R. Plowright
Goldsmiths' College M. Barry
Morley College M. Graubert
Research tutor P.F. Corben

Professor K. Swanwick (L.U. Institute of Education)
will also attend this meeting

Apologies from:P.Baynes, (Dean of Adult Studies,Goldsmiths' Coll.)

-
- 1 The process of evaluation and correlation(re questionnaire)
 - 2 To consider the 'Findings' from the information given in the questionnaire
 - 3 Matters arising from the Three Colleges Assessments
 - a. Facts, figures and percentages.
 - b. Aims, needs and requests of adult music students
 - c. Advisory service in Music Education
 - d. Problems of large classes
 - 4 Do we see the music education programme of the three London Literary Institutes as being different from other Adult education classes in music..... now or in the future?
 - 5 Diversification and specialisation. Is so, what kind of courses do we envisage? How far should our colleges be involved?

P.S. I hope to produce (as requested by students in each of our three colleges) a small 'hand out' giving information about the questionnaire returns. I shall be grateful if each college could make its own arrangements for the distribution of these.

Also, I would greatly value an opportunity to see some teaching 'in action' (beginning January 1979)
Can you assist please?

A P P E N D I X I V

Published Articles











